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A LOOK AHEAD TO

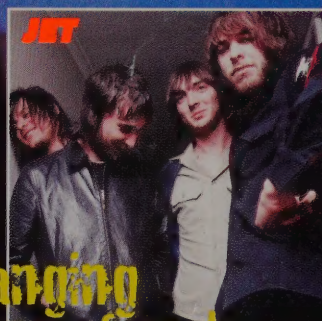
2004

METAL
PREVIEW

FREE!
GIANT
PULL-OUT!



DAMAGEPLAN



JET

conquering
heroes
return!

SLIPKNOT

changing
faces of rock



A PERFECT CIRCLE

VELVET REVOLVER



SEVENDUST

PUDDLE
OF MUDD

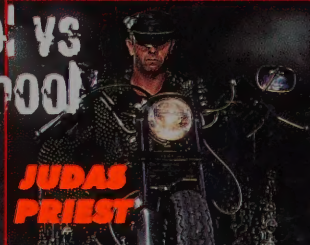


THE DARKNESS

5

bands to
watch out for!

old school vs
new school



JUDAS
PRIEST

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JANUARY 2004

PLUS: ILL NINO > ADEMA > P.O.D. > TRAPT > FUEL > KORN > MANSON > PANTERA

POST HOLIDAY

ROADRUNNER RECORDS

PICK-ME-UP!!!

36CRAZYFISTS

DevilDriver



1 cup of coffee = 135 mg of caffeine

This little bit of liquid refreshment will give you that 'pick-me-up' you need after the holidays, then it will leave you disgruntled and jonesing for more.

Known side effects: dizziness, loss of concentration, headaches, irritability

1 album = 11 tracks

Full of infectious rhythms and impassioned vocals, 36 Crazyfists' *A Snow Capped Romance* is sure to lift you out of your tryptophan-induced coma. If you like Thursday, Thrive or The Used, this ones for you.

Known side effects: foot tapping, head nodding, uncontrolled sing-along choruses



1.25 oz. whiskey = Hangover Hell

Whiskey can make even the darkest of days seem cheerful. Grab a bottle, sneak down to the basement and drink until all the blinking lights, mall Santas and holiday carols are but a dull, throbbing afterthought.

Known side effects: vomiting, liver disease, poor choice of companionship, death

1 album = 12 tracks

The self-titled debut album from DevilDriver will knock you on your ass every bit as powerfully as a bottle of Jack - but without the hangover. Fronted by Dez of Coal Chamber fame, don't expect any spooky-core here; DevilDriver is true metal in its purest form - 100 proof.

Known side effects: Intense head-banging, air guitar, devil horns

ill niño

REDTAPE

IN STORES FEB. 10



1 night of meaningless sex = 3 hrs of work for 1 minute of pleasure

Sure it sounds good at first, but is this really gonna cure the holiday blues? First you gotta pick someone up, then you gotta lure 'em home. Worst of all, you have to wake up the morning and remember the night before.

Known side effects: regret, mockery from friends, unwanted phone calls

1 album = 14 tracks

Better than 'Feliz Navidad', *Confession* is the perfect mix of heavy guitars and latin rhythms. Featuring 'How Can I Live', *Confession* is the kind of album that gets better with every listen - equally effective at setting your head banging and getting your hips swaying.

Known side effects: bilingualism, moshing, tacos



1 sweater from grandma = loads of disappointment

Whoever thought that you would love that Chia Pet obviously doesn't know you. Exchanging gifts is almost as cool as receiving them except that you gotta drag yourself to the mall, wade through crowds of others returning their unwanted gifts and all the good stuff is already gone.

Known side effects: new crappy stuff, mall parking traffic, rude salespeople

1 album = 15 tracks

Punk rock with an attitude. This isn't Good Charlotte, ladies! Red Tape's explosive Roadrunner debut, *Radioactivist*, is jam-packed with ferocious guitars, pounding drums and a slew of stand-up-and-shout punk anthems. If this doesn't knock your ass out of the doldrums, go see a doctor.

Known side effects: fist pumping, slamming, uncontrollable urge to do SOMETHING

If post-holiday symptoms persist, don't fear. Roadrunner Records will be serving a healthy dose of tunes to keep you moving throughout 2004. Coming Spring 2004: Slipknot * Killswitch Engage * Soulfly

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Slipknot

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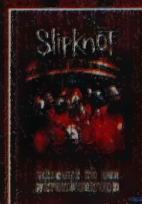
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DVD



DVD

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HIT PARADER

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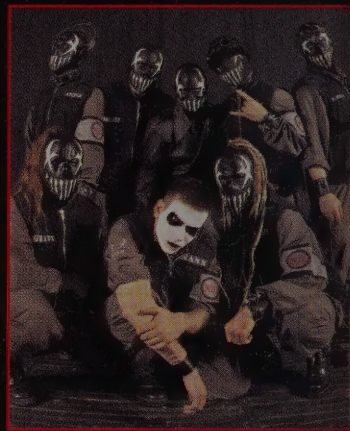
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WE READ YOUR

MAIL

TO SHOCK OR ROCK?

I wanted to send this letter as my way of applauding your decision to put Motograter on the cover a few months ago. I think they're one of the most interesting young bands around, and while I believe you probably did what you did more for the way they look than the way they play, the net result is roughly the same. But please don't lump together every band that takes a theatrical twist as a "shock rock" band. In the case of Motograter, such a superficially limiting term simply does not do them justice.

Mike
Bangor, ME

Slipknot— a band you put on the cover every month simply because of their wild look? Please don't fall into that trap. I have far too much respect for **Hit Parader** to believe that you'd overlook deserving bands like P.O.D., Puddle of Mudd, Metallica and Adema in order to get a not-so-pretty face on your cover.

Ron
Colorado Springs, CO

I was very upset to see that Mudvayne has recently removed their facial makeup. They say it's because they weren't getting



Slipknot: Creating a stir.

Rock is about being Bigger Than Life... Comic Book Excess... all those good things. I know a lot of people want to dismiss bands like Mudvayne, Slipknot, Mushroomhead and Motograter because of their appearance. But perhaps they've forgotten the rock and roll lessons taught us by Alice Cooper, Kiss and Twisted Sister. It's okay to look a little different— as long as you have the music to back it up.

Skeeter
Mobile, AL

So, is Motograter gonna be your "new"



Motograter: One of the most interesting young bands around.

enough people to focus on their music, but I find that hard to believe. I think they'll look back and regret the decision to "evolve" into just another "faceless" New Metal band. They had everything going for them— a great look, great music and a loyal following. Now they've thrown a great deal of that away.

Gino
Brockton, MA

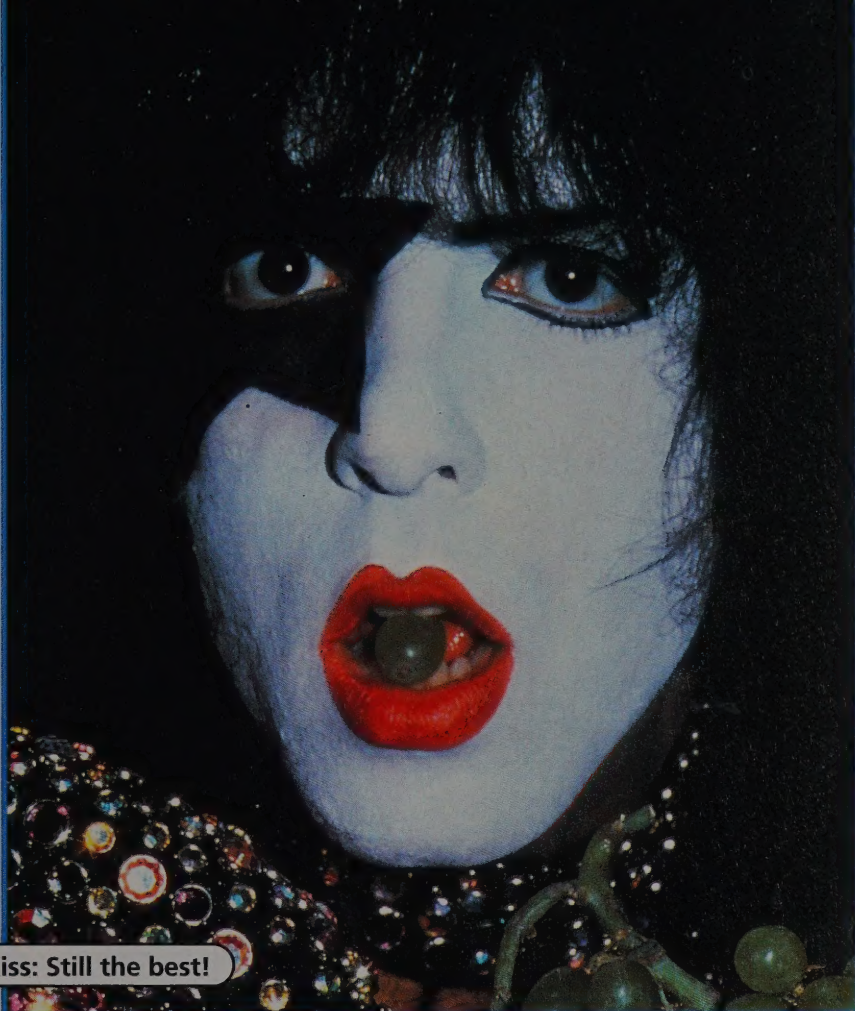
CHANGING FACES

One of the reason I love reading **Hit Parader** ever month is the way you present the changing face of hard rock. You do it in a gradual manner so that we get introduced to a lot of these new bands along-side our proven favorites. You hardly notice the change... until you go back six months or a year to discover that an entire new generation of bands have taken over the scene. It's all very interesting to see.

T.J.
Beaumont, TX

It's really great that you people are providing editorial space for the likes of Die Trying, Smile Empty Soul, the Living Things and Trapt. These bands are the future of hard rock, and if they don't get the kind of support they need early on, who knows how many of them can survive. With MTV turning its back on

Kiss: Still the best!



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Adema: Exciting new faces.



young hard rock acts, and rock radio turning into basically "Top 40" fodder, it's vital that the rock media get behind any and all worthy young bands.

Brad
Phoenix, AZ

Have you noticed something strange lately? It seems like a lot of so-called New Metal bands have become "old" metal. Bands like Staind, Godsmack, Sevendust and Marilyn Manson certainly aren't "new" anymore. They've all been around for five years... or more! So maybe we should drop the "new metal" tag line and call these bands what they really are— metal bands that carry on a lot of noble hard rock traditions.

Rich
Detroit, MI

I want more new rock... less old rock. New rock rules... old rock drools. I'm sooo sick of hearing anything by Led Zeppelin, Def Leppard, Iron Maiden and Judas Priest. Gimme the new stuff 'cause it rules my world.

Jeff
Hartford, CT

OPENING THE VAULT

It's been very interesting for me to read your monthly *From the HP Vault* column. It's like a time capsule of rock history from ten years ago. It boggles my mind to think that there were people just as interested in hard rock music as I am reading **Hit Parader** a decade ago and getting into bands like Bon Jovi, Motley Crue and Whitesnake with the same kind of passion that I enjoy Linkin Park, Staind and Disturbed. Maybe times change, but our love for great rock and roll never does.

Jeri
Houston, TX

Thank you so much for your *From the HP Vault* features. They've fast become one of my favorite features in the magazine. It's kind of cool to read what bands from a past era were saying at the time— and learn what people were saying about them. Too often the passing of time tends to change people's perspectives on music. But when you present the exact feature from ten years earlier, it's like unearthing a unique historical treasure. I wish you'd do an entire issue of "classic" interviews.

Don
Bethesda, MD

I've been reading **Hit Parader** for 15 years. The first issue I bought had Axl Rose in mid-concert strut on the front cover. So I'm one of those people who reads your *From the HP Vault* columns and has a flood of great rock and roll memories come back to me. It's almost too bad that today's fans can't experience what it was like back in the mid and late-'80s when metal ruled, and bands were outrageous and always trying to top one another. To me that will always be heavy metal's Golden Age.


Missy
Reno, NV

I'm 17-years-old. As you can probably figure, ten years ago I was seven. Do you really think I care what was happening in music back then? The answer is no! I want to read about today's great bands like Korn and Puddle of Mudd, not be handed a history lesson about Guns 'N Roses—which is what you do in your *Vault* feature. If I want to learn about history, I'll pay more attention in school.

Peter
Newark, NJ

IRON COBRA


MOST VALUABLE PRODUCT OF THE YEAR



Jon Wysocki Staind

"I like everything about Iron Cobra. It's smooth and quick and gives me a lot of different setting options. So while a lot of people like their beater closer to the head, I like to set mine further back and I can do that. It's also obviously very durable. Even though I have two of them on the road, we've never had to switch them out."

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Ryan Vikedal Nickelback

Modern Drummer Readers Poll

Players as different as Ryan Vikedal and Jon Wysocki consider Iron Cobra a valuable asset to their gig. The readers of *Modern Drummer* Magazine consider the Iron Cobra pedal the "Most Valuable Drum Product of the Year."

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CAUGHT IN THE ACT

BY DAMON LANCASTER

STAINED

In late 2003, life on the road has certainly become interesting for Staind. With the multi-platinum success of their latest disc, **14 Shades of Grey**, adding to the sales glory enjoyed by previous discs like **Dysfunction** and **Break the Cycle**, these New England-based rockers now find themselves surrounded by a near-constant state of fan-frenzy and media turmoil. They can't leave their hotel rooms without being besieged by a horde of slightly-overzealous supporters. They can't venture off of their tour bus without coming face-to-face with a pack of waiting-in-the-weeds scribes. They can't even hang out in their pre-concert dressing area without confronting a seemingly endless array of record label representatives, local celebrities and sundry radio contest winners.

Perhaps, in all honesty, all of this is not exactly the way vocalist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wiscocki would choose to live their rock and roll lives. If truth be known, they'd probably much prefer to go about their business in relative anonymity, having any and all attention focused on the powerful music they create. But this hard rocking, angst-driven, multi-faceted unit has also come to realize that with superstar success invariably comes the "burden" of existing in the center of a non-stop hurricane of attention and acclaim.

"There are more demands on your time, no question about it," Lewis said. "But it's one of those strange things; at one point in your career you're practically begging for people to pay attention to you, and then at others you're begging for them to give you a few seconds of privacy. But everyone has been great to us—the fans in particular. We're very happy to share any success we've had with them, because we're the first to acknowledge that without their support, none of this would have been possible."

Over the last few months, as Staind has performed in front of 5,000 of their closest "friends" on a night-in, night-out basis, the special bond that exists between the band and their fans has only continued to grow stronger. While there has been a minimal degree of friction generated between those followers whose history with the band dates back to their 1998 debut effort, **Tormented**, and those who have discovered the quartet much more recently, a general feeling of good-natured harmony has pervaded virtually all of the group's live performances. After all, despite the inherent power and angst of their music, listening to Staind is a cathartic experience designed to touch the hearts and souls of all who experience it.

"It's amazing to see the way the fans have responded to us this time," Mushok said. "Even before they really became familiar with the songs on

"Things
have
continued
to
snowball
for us...
it's been
amazing."

the new album, they were out there cheering each and every song we played. That gave us so much confidence right at the start of the tour. Now that things have really snowballed, it's a little different. Not only are we attracting the people who've supported us for years, but we're bringing in a lot of new people too. For us, that's an ideal situation."

Clearly, Staind's latest road jaunt has proved to be the ideal vehicle for satisfying the rock and roll cravings of fans both new and old. From the moment they hit the concert stage, it is clear that this unit is playing with more passion, power and confidence than ever before. With the shaven-headed Lewis dominating center stage with his pained physical contortions and his impassioned voice, and Mushok's inventive guitar lines supplying the backbone of Staind's sound, this is a band in total control of their creative environment. Mixing such proven crowd-pleasers as *Suffocate*, *Outside* and *Just Go* with their recent smash *Price to Play*, Staind's 90 minute set was perfectly paced and dynamically devised. The band worked the responsive crowd into a frothing frenzy, then quieted them down with an acoustic interlude before building things up to a fever pitch yet again.

"One of the best parts of this tour is that we have four albums of material to draw from, and as much time as we need on stage," Lewis said. "We have a lot of music to play, and apparently a lot of people who want to hear us play it. That certainly works for us."

Aaron Lewis:
"We feel
empowered
when we get
on stage."

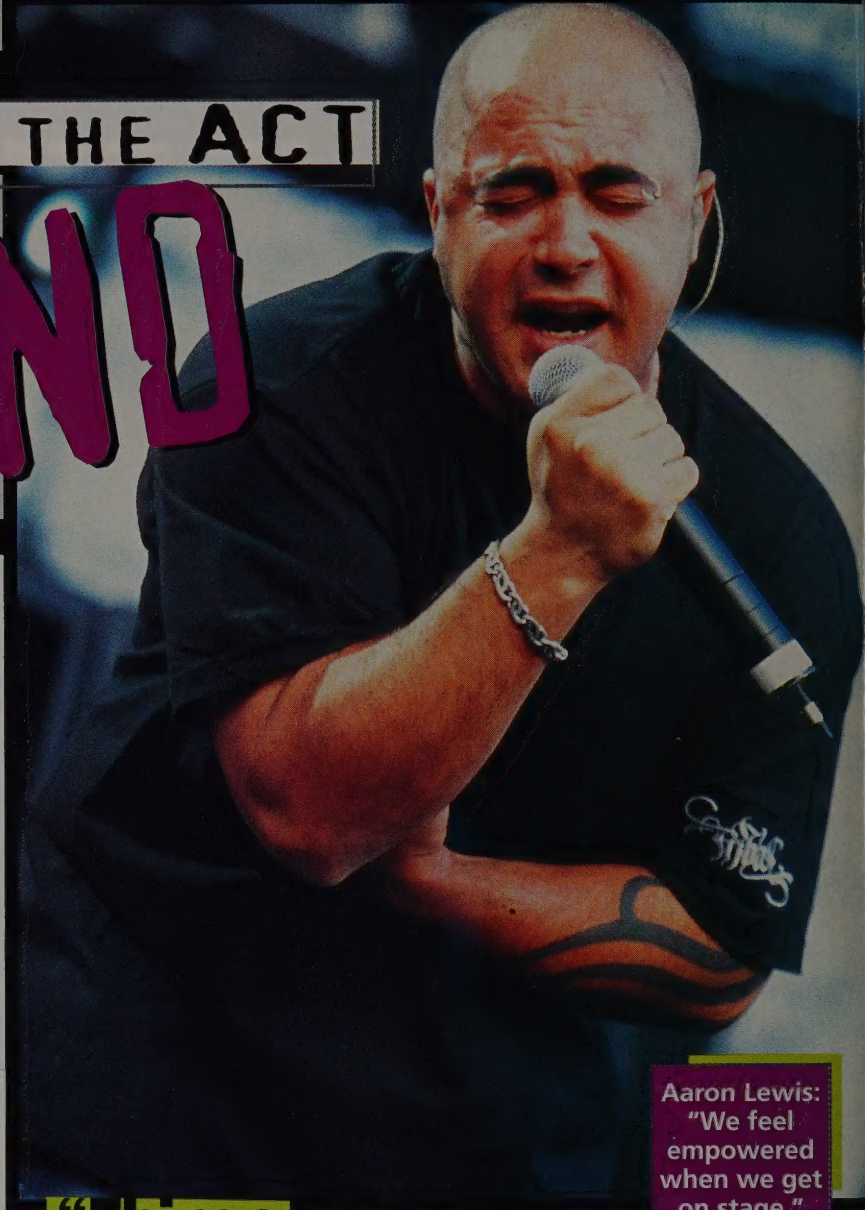


PHOTO: ANAMARIA DISANTO



UNDENIABLE

"Inspires heavy chording, aggressive riffing, and rapid-fire soloing with equal confidence."

"The snappy mids and feral sustain characteristics alone are worth the price of admission, but you also get a massive booty wallop, and airy kerrang, and several bitchin' tones in between."

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LO-PRO

It certainly must be every aspiring young band's dream to get a little extra initial "oomph" in their quest for rock and roll success. Having a well-connected label exec, a powerful "insider" contact or best of all, a major rock star, get behind your musical cause stands atop the list for cool ways to break down the doors of label ignorance, oppression and malaise. So

multi-platinum run with Linkin Park. Almost immediately Gilmore and Lo-Pro hit it off, seeing in each other the perfect means of harnessing the raw, metallic energy that this unit possessed.

"Working with Don has been a very wonderful and eye-opening experience for all of us," Murray said. "Because we've each



Lo-Pro:
"Our music is very
hard to categorize."

"When someone like Aaron gets behind you, you're filled with confidence."

what can you say when you're Lo-Pro—a band comprised of former Ultraspank vocalist Pete Murray, ex-Godsmack drummer Tommy Stewart, ex-Snot bassist John Fahnestock and guitarist Neil Godfrey—and no-less-a-star than Staind's Aaron Lewis not only volunteers to give your career a helping hand, but also agrees to make your unit the first signing to his new 413 Records label? What you say is "Thanks... and where do we sign?"

"Having Aaron approach us and want to sign us was an incredible feeling," Murray said. "Every band wants to have someone help open the door for them, and that's exactly what he's done for us. He's told us how Fred Durst (of Limp Bizkit fame) helped Staind early in their career, and he's happy to pass on that kind of helping-hand tradition. Well, all I can say is that I'm glad we were in the right place to grab hold of that hand."

With their metal-goes-electronic sound and razor-edged songwriting style, it's not surprising that Lo-Pro managed to so quickly capture Lewis' attention. And when you throw in the noble rock and roll heritages enjoyed by most of the band's members, it's easy to see why big things are already being predicted for the L-P gang. Originally, Lewis gave thought to producing the band's debut disc himself, but as work on Staind's **14 Shades of Grey** wore on, and then that band's tour plans began to firm up, the singer realized he couldn't devote enough attention to the project. So when Lewis stepped aside to assume the mantle of his new label responsibilities, who stepped into the Lo-Pro production fold but Don Gilmore, fresh from his second straight

had some experience in the studio before, we all came in with some preordained notions of the way things should be done. Well, Don isn't scared to turn some of those ideas inside out. But when he does that, he manages to really get the best out of you. He doesn't push you towards an idea, he leads you and lets you kind of figure it out for yourself."

If it wasn't enough to have one of New Metal's most recognizable forces sign their band, and then have one of the form's keynote producers helm their debut disc, the Lo-Pro gang were in for another surprise almost as soon as they wrapped up work on their album. That's when Lewis happened to drop the hint that Lo-Pro was invited to serve as the opening act on the first leg of Staind's North American tour. That news both amazed the members of Lo-Pro and concerned them a bit—after all, they were gonna be going on stage every night in front of thousands of people, none of whom knew who they were or had heard even one note of their music. It was a daunting task, but one this ambitious unit has embraced like a long-lost love.

"What an opportunity for us," Murray said. "That's what it all boils down to, doesn't it? Bands dream of chances like this, to go out on a major tour at the very start of their career, and it's been given to us. But now the real work comes because we've got to prove that we're up to the challenge. Aaron thinks we are... and so do we."



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M E T A L O N T H E N E T

This month, Sites and Sounds gets down 'n dirty with the elements...stone, dust and mud...a.k.a. Puddle of Mudd, Sevendust and Stereomud...

We searched Puddle of Mudd on Yahoo, and one of our first options was to "Listen to Puddle of Mudd over at www.streamwaves.com." We found two versions of P-Mudd's 2001 album **Come Clean** — the "dirty" (a.k.a. muddy) version and the clean version. It was suggested that if we liked Puddle of Mudd, we might also like Days Of The New, Trik Turner, Hoobastank, Saliva, The Diplomats, and Organized Konfusion...who knew?

Then there was the official site at www.puddleofmudd.com. It promised news, audio and video clips, pictures, tour dates, message board and chat — and was overdone with java applets. In the Extras section we found interesting stuff like:

PUDDLE OF MUDD WEARS...

- "Whatever's not wrinkled." (Greg)...

- "Whatever smells the least." (Doug)...

- "Real baggy things so the boys can hang loose downstairs." (Wes)...

- "White Fruit Of The Loom t-shirts." (Paul)...

PUDDLE OF MUDD LOVES...

- "My dog Brando. He's a mutt, an Akita/Rotweiler/Chow mix." (Doug)...

- "My son, Jordan. He's four years old and he's my best friend. For life." (Wes)...

- "The ability to play drums. If I stop, guess what? Everybody's gotta stop! I love to have that power." (Greg)...

At MuDDtriBe, the Unofficial Puddle of Mudd Fan site at membres.lycos.fr/mudd we found an interesting interview about their latest release...

"The album has lots of that Alice in Chains and Nirvana feel, but not as much as **Come Clean**," reveals lead singer Wesley Scantlin. "It's a little more like Pink Floyd, Led Zeppelin and even some Beatles. Our influences run deeper on this record."

We liked the Facts section of Puddle of Mudd-The First Fansite at members.tripod.com/pom_fans/. We found

out little-known information like bassist Douglas John Ardito played on Vanilla Ice's **Hard to Swallow** album...and... Greg David Upchurch played drums for the group Eleven and was Chris Cornell's drummer on his **Euphoria Morning** tour.

At Matt's Puddle of Mudd Page www.mattsmusicpage.com/npuddleofmudd.htm, you can spend hours playing "band name hangman" and checking out new artists like Kitto and Upoar.

Forward, to Sevendust. The official site, www.sevendust.com had great ...such as

- SEASONS TO INCLUDE LIMITED EDITION BONUS DVD OF EXCLUSIVE MATERIAL!
- SEVENDUST ON THE ROAD NOW!
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- MORE FAN TOUR REVIEWS

Check out what fans are saying about Sevendust's live sets and write your own review!

Jim Hake - re: SLINGAPOUR'S, ORLANDO, FL - "...The show was absolutely awesome. All the guys were on top of their game. This was my 11th time seeing 7dust and second time in 2 nights. The night before, they tore it up outdoors in front of about 20,000 people. No matter where they play, or how they play it, 7dust kicks major ass live. They are

an amazing band to see perform."

At Symantec Security Response securityresponse.symantec.com/avcenter/venc/data/mac-sevendust.html — we found out about a virus called Sevendust. There are 6 variants of this virus, including 4 polymorphic, encrypted ones. What they have in common is that they all infect applications by modifying MDEF and MENU resources...ugly...very ugly.

At Sevendust Music and Discussion by tweekin' at www.gnoosic.com/discussion/sevendust.html we found a strain of discussion



Puddle of Mudd:
Enjoying their net results.

featuring words of wisdom like, "this band rules almost every song is awesome!" or "I think Lajon kicks butt. If Fred Durst would team up with him I'd be happy."

Back to the mud, Stereomud www.stereomud.com has not been updated in months and was not developed...why that is so was explained at Stereomud: **Every Given Moment** — NBTi. At www.newsbyteens.com/articles/view.asp?articleid=379 the element declared "Stereomud has broken up...In other news Life of Agony has 3 sold out shows in beginning of August."

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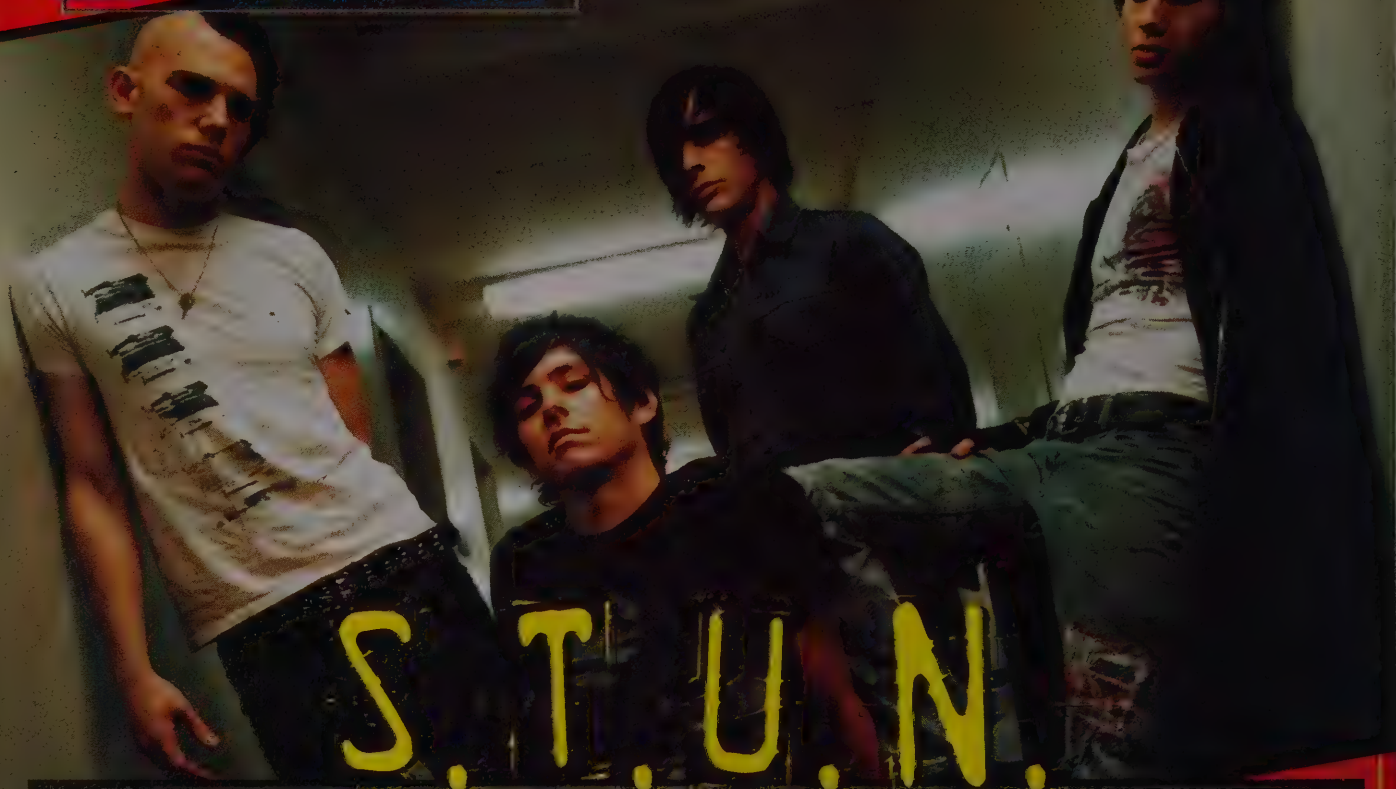
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PICK

S.T.U.N.: "We want people to question things and reach their own conclusions."



"We have our opinions about things, and those come through in our music."

BY PATRICK ZANETTI

One of the more endearing qualities of rock and roll is the form's never-ending ability to reinvent itself. Just when something seems old and tired, a new band or trend comes along to shake up the status quo and provide the rock style with a new jolt of creative energy. And while we're not about to be brash enough to state that the young band S.T.U.N. is about to soon emerge as any sort of rock and roll saviors (not that the form needs any such help at this point in time), we will go far enough out on a limb to say that these guys certainly seem to understand the essence of the rock and roll ethic. By drawing together such varied inspirations as the Clash, Jane's Addiction and a variety of underground rock faves, and combining those with their own incisive, culturally-savvy points-of-view, vocalist Christiane J., guitarist Neil Spies, bassist Nick S. and drummer Bobby Alt have created a sound tailor-made for these transitional hard rock times.

"Our name kind of says it all," said Spies. "S.T.U.N. stands for Scream Toward the Uprising of Non-Conformity. We definitely have our opinions about things, and they come through in the music. But we're not here to push those opinions on anyone. We'd much prefer if everyone would question things on their own and make decisions for themselves. We do feel that we have a

certain degree of responsibility though. Music has taught me that you can't feel more alive then when you're part of a revolution. Music is in a 'play it safe' mode at the moment. We're here to shake things up."

As shown throughout their debut disc, **Evolution of Energy**, S.T.U.N. seem primed and ready to shake things up to-the-max! Using high-energy, high-volume and high intelligence with equal aplomb, this Los Angeles-based unit seems well prepared to help lead a new generation's charge into the socially-aware frontier. On such songs as *Transmission*, *Here Come the Underground* and *Watch the Rebellion Grow*, S.T.U.N. manage to deliver their messages concerning governmental control, cultural misinformation and seeking your own answer to life's problems. Yet despite the temptation to come across as preachy and holier-than-thou, these guys manage to kick-out-the-jams as they propose their answers to some of life's most nagging problems.

"We're there for the kids," Spies said. "They're the ones who want a band that can get away from the cliches that have come to represent a lot of today's music. Our music is a call for unity and awareness. We're here to prove that if you're brave enough to fight adversity and stand up for what you believe in, you can help enlighten the world."

Lofty goals for a band that's only been together for three years. Rallying around the expansive lyrical perspectives brought forth by Spies, S.T.U.N.'s uncompromising, unconventional approach to their rock and roll craft soon made them a favorite throughout the So Cal area. Not above playing private parties or the smallest local clubs, the unit soon started to make a name for themselves both through their wide-ranging musical vocabulary and their pithy cultural statements. While some record labels considered the band's approach a little too "radical" for these too-predictable times, others heard within the band's lyrics the voice of a new generation—a voice that needed, and demanded, to be heard.

"We waited for the right label situation to come along," Spies said. "We weren't in any particular hurry—though things have happened really quickly for us. But the right people heard us and understood what we were about. They realized that it was time for a band to go against the grain—but not do it just for the sake of being different. There's both a beauty and an urgency in life, and that's something that I hope we communicate through our music. We've all got to live for the moment, because you never really know what the next moment might bring."

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HEAVY METAL HAPPENINGS

SLIPKNOT: It appears as if things on the Slipknot front may not be so dire after all. After reports filtered through the rock underground last summer that this legendary Nine Man Mutant Metal Army seemed to be on the verge of breaking asunder, word began to emanate that the reunited unit was headed for the recording

JUDAS PRIEST: As they gear up to celebrate their 30th Anniversary, a reunited Judas Priest— with original vocalist Rob Halford back on board— seem determined to prove that they're more than yesterday's metal news. "This isn't about reliving some past glories," said guitarist Glenn Tipton. "It's about making new music that stands

working on their first album for Sony Music— with whom they signed early in 2003. While the band members refuse to acknowledge that there's any additional pressure brought on by their new recording deal, they do agree that this may well be one of the most important discs of the band's career. "We always approach an album like it's the most important one we've ever made," said a chain-smoking Angus Young. "But from what I'm already hearing, this one could be special."

KORN: Many mouths within the music industry have been abuzz about the quickly-changing status of Korn's new disc. Originally the band hoped to have the recording out in time for their co-headlining stint at last summer's *Ozzfest*. Then it became a fall release... then winter. What gives? Apparently the delays are due just as much to Korn's label as to the band themselves. "I think a lot of different people are trying to figure when the best time would be to maximize the release of a new Korn disc," an insider revealed. "Everyone wants this record to do very well, and timing in the rock and roll business in very important right now."

MANSON: Perhaps Marilyn Manson will never return to the multi-platinum status he enjoyed back in the late-'90s *Glory Days*. But even with the relatively disap-



Slipknot: Things are looking up.

studio to begin work on their third album. "They're back, and the music is sounding incredible," said our on-the-scene source. "I don't know if anyone really knows when the next album will be done, but I'd bet we hear some new Knot music by summer."

GUNS 'N ROSES: As an accompanying side-bar to our Velvet Revolver note above, we hear that a top-secret demo tape of a new Guns 'N Roses song was played on a New York area radio station a few months ago... after one of the Big Apple's most prominent pro athletes just-so-happened to drop it off. Almost as soon as the track was played, reps from G 'N R management supposedly stepped in and requested rather strongly that the advance track never be played again.

METALLICA: After the amazing response afforded their 500-seat club performance in New York City last September, the members of Metallica are seriously considering doing a select "down-sized" tour in the near future. While it's certain that demand for such shows would be incredible, the band thinks both they and their fans could benefit from the experience. "We know a lot of fans would be pissed off because they couldn't get tickets," said drummer Lars Ulrich. "But it would be the kind of show that everyone would remember for a long, long time."

up to the metal legacy that Priest has created over the last three decades. If we just wanted to go out and play our old hits, we wouldn't be working so hard on a new album. It's the continuing creation of great music that interests us."

AC/DC: Yet another legendary metal band that's ensconced in the studio is AC/DC. The hallowed Thunder From Down Under is



Manson: Still a major force.



Metallica: Receiving amazing response for their 500-seat club performance.

pointing sales performance of his latest disc, *The Golden Age of Grotesque*, there's no denying that MM remains a major force upon the contemporary music landscape. Indeed, his precedent-shattering stabs at blending performance art with heavy metal have begun to earn him the respect of an entirely new audience. "I see different types of people coming to my shows now," he said. "I think that's healthy— it means that the music is reaching out and getting into the heads of people

who may have previously ignored me."

A PERFECT CIRCLE: So how did A Perfect Circle's new lineup—featuring former Smashing Pumpkins guitarist James Iha and ex-Marilyn Manson bassist Twiggy Ramirez (now going by his real name, Jeordie White)—come together? Let's ask guitarist Billy Howerdel, who along with vocalist Maynard James Keenan (of Tool renown) forms the core of this alt-metal attraction who have just released their second disc, **The Thirteenth Step**. "I knew Jeordie from when I was in Nine Inch Nails, and Marilyn Manson opened for us," he said. "James was someone who I had always admired, and when we needed a guitarist, he was one of the first names that came to my mind."

THE HIT PARADER TOP 10

Here is the Hit Parader staff's choice for the Top 10 heavy metal bands of the month. We base our infallible assessment on the following criterion: commercial success, artistic impact, and general ability to get under the skin of anyone who hears their music.

10. VELVET REVOLVER: News that this 21st Century Supergroup (comprised of ex-members of Gun 'N Roses, the Cult and STP) is finishing work on their debut disc has sent ripples through the entire rock world.

9. ANDREW W.K.: Metal's favorite party boy has taken things to the next level as he's hit the road to promote his new disc, *The Wolf*.

8. MUSHROOMHEAD: Cleveland-based shock rockers seem to have gotten things right on their second major label release.

7. PUDDLE OF MUDD: Great songs, great videos, great live show, great image. What's not to like?

6. METALLICA: Finally coming to the close of their latest recording/touring cycle—but there's apparently more music to come in the near future.

5. SEVENDUST: Finally beginning to garner the degree of respect they deserve.

4. P.O.D.: Despite their recent lineup change, they've silenced their remaining critics with their latest album and tour.

3. A PERFECT CIRCLE: The reviews have been overwhelming for both this band's latest disc and their incredible live shows.

2. LINKIN PARK: Their rep just continues to grow and grow... 25 million albums later it seems that EVERYONE has finally caught on.

1. KORN: Bigger, louder and prouder than ever.

BREAKING NEWS

BY LOU O'NEILL, JR.

ON DEADLINE: THESE ANCIENT ears always liked the nucleus of the old, ORIGINAL Guns, so it'll be interesting to see what Slash, Duff McKagan and Matt Sorum come up with next month when Velvet Revolver unveils their first. We hear the band—which also includes Scott Weiland of the Pilots as well as ex-Wasted Youth guitarist, Dave Kushner—has a nice deal with RCA Records. Let's hope Scott behaves himself. We'll keep an eye on this one!

ON DEADLINE: (II) — Strange, but two scoops have crossed our wires in just minutes. Angus Young let us know that AC/DC has begun writing the tunes for their mind-boggling 14th album; they're doing this in England right now. All Angus could say for

the Men and Women of the Fourth Estate: "One thing leads to another. Coffee leads to Red Bull, Red Bull leads to crank. You know, when I found out about my son's addiction to OxyContin—it was like it was hillbilly heroin. I was shocked and stunned because it was amazing to see how rapidly he went from smoking pot to stronger stuff. Man, I'm 55 years old and I didn't get off scot-free. I must take medication for the rest of my life because I have done so much harm to the neurological part of my body. It's just the way it is."

ROCK WIRE REPORT: Faster than you can ponder Mike Tyson cramming for a spelling bee, we see that when the final number of 2003 is tallied, the music business will be



sure was that they'd probably begin recording by the first of the year. Inside skinny. Even though this is AC/DC's final CD for Elektra it would be a HUGH mistake to underestimate this band. We've seen it for 20 years now!

SECRET STUFF: Who's that heavy metal rock star who went whack-a-ding-hoy because he got trapped in an elevator? Observers say he freaked out big time and was hysterical and that near panic ensued. You can't make this stuff up!

QUICKIE QUIZ: Last month, we asked you to give us the exact meaning of the word "COP" as it's used in "Hey, I gotta' call a cop!" It dates back to our merry old days with England. When you beckoned a cop then you were really calling for the "Constable-On-Patrol." Hence "COP." This month, let's get serious... Even though the cold hand of winter is upon us, how did the month of August get the nickname "Dog Days of Summer?" Hint: the Romans are in there somewhere!

NO NAMES PEEZE: What outrageous heavy metal icon is totally out-of-sync with his classic sound because of his salacious appearance in a making-the-rounds cult film? It's all about '80s stuff and the decadent Gotham club scene. It is so out-of-image that plenty of money is being spent to make it disappear! And quickly!

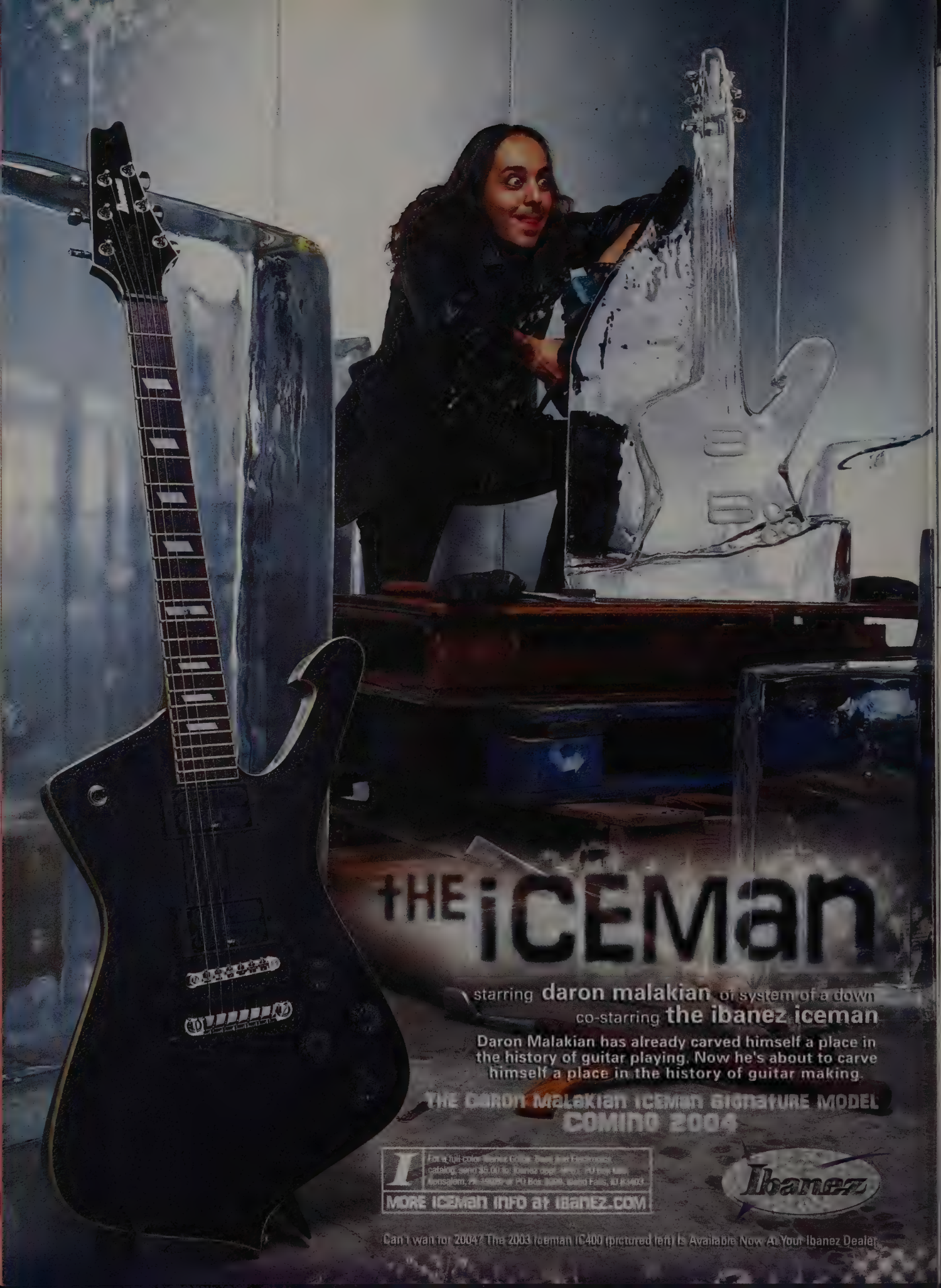
GUEST QUOTE: Our old buddy, Ozzy Osbourne, stirred the mix in New York when he steamed: "I used to think they should legalize pot, but you know what? They should ban the lot!!!". Ozzy was frank with

down a staggering 15%. And that's a WORLDWIDE percentage. Interesting to hear champ driver Dale Earnhardt say his favorite groups are "Smashmouth, Third Eye Blind and Nirvana." Hey—the guy goes 200 mph!... Nobody asked us, but whatever happened to Axl Rose?.. Happy birthday to Marilyn. We remember writing about him as a pup, yet, he's 35 on the fifth of January... Korn is ready to drop the new album momentarily. Bootlegs may already be out. We like the idea of the guys including a cover of Metallica's *One* on the new record. Remember *Untouchables* sold a trickle over 1.3 million copies. Not so good. Jonathan Davis has got to come up big time. We must admit the "mirror" theme running throughout is intriguing... Oh, speaking about Manson... Watch for a book from Marilyn's real life squeeze, Dita Von Teese. We like that name. Marilyn's Momma' is gonna' spill the beans on all matters, burlesque and fetish.

NO COMMENT: An El Lay legend who supposedly writes all his own songs is ready to make an ultra-nasty headline. He really gets his "HITS" by ripping off tunes sent him for free under the scam of running a song-writing school. Yeah and Santa's arriving any moment now... Did you hear this one? Guy went to "Dr. Gold" and is told he has only six months to live. HE COULDN'T PAY THE BILL so "Dr. Gold" quickly replied: "All right then, I'll give you ANOTHER six months!"... Our ancient bones feel a cold winter straight ahead. Ugh!

SEE YOU NEXT MONTH: Until then, remember: "When fame hits, you have to take it all as it comes!"

(continued on page 21)



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(continued from page 19)

LINKIN PARK: Don't be surprised if we see a new album from Linkin Park before 2004 draws to a close. While many contemporary bands are now routinely taking two or three years between disc releases, these chart-topping So Cal rap-metal masters seem determined to keep the good times rolling. "Music isn't work to us," said vocalist Chester Bennington. It's what we do for fun and for recreation. So when we have any free time, we're usually working on new music... and the logical place for that new music to emerge is on a new album. I'd like to see us back in the studio as soon as possible."

VELVET REVOLVER: Another band "slaving away" in the recording studio is Velvet Revolver, who appear determined to have their eagerly-awaited debut album out by March. According to guitarist Slash, the new music is getting stronger by the day, forcing the band to slightly reconsider their recording strategy. "Each time we feel we have enough really good songs, we come up with something else that's even better," he said. "I've learned from past experience that the first impression you make is vital—and we want ours to be incredible."



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P.O.D.

ALL SHOOK UP

BY TERRY ABBOTT

For all that they've accomplished over the last five years, the members of P.O.D. have let *none* of it go to their heads. In stark contrast to the vast majority of the rock community—where a little chart success invariably transforms into some major “bling” seemingly overnight—vocalist Sonny, drummer Wuv, bassist Traa and new guitarist Jason (who replaced band mainstay Marcos earlier this year) have somehow managed to assimilate the wide-spread acclaim surrounding their platinum efforts **The Fundamental Elements of Southtown**, **Satellite**, and their new **Payable On Death** and turn it all into a positive, life-affirming experience. While this unit has gone through their share of turmoil in recent months, with the release of their new disc it seems that all is once again well in the world of this San Diego-based rap/metal quartet.

“Things have settled down, that’s for sure,” Sonny said. “When you’re confronted by problems and distractions that you didn’t expect—which is what happened when Marcos left—it does test you. But in many ways that is what life is all about. There are tests put out there for all of us. You learn what you can handle. Thankfully for us, we learned that we were able to handle this test and emerge as a better band because of it.”

In the mean time, while his former bandmates bask in the glory generated by **Payable on Death**, former guitarist Marcos Curiel is focusing his energies on his new band, Accident Experiment. With a sound that stands in stark contrast to P.O.D.’s trademark brand of “heavy hop”, Accident Experiment seems to share a unique affinity with the heady-yet-strident strains created by such rock stalwarts as Pink Floyd, Rush and Queensryche. Indeed, it seems as if Marcos has not only turned his back on P.O.D.’s style but on their supposed “attitude” as well. While P.O.D. has been hailed far-and-wide for the positive, religious tinge that haunts their music, Marcos has decided to take his new band in a decidedly different direction, much of which can be heard on Accident Experiment’s six-song EP, **Arena**.

“I just grew tired of doing something that wasn’t as sincere as a lot of people want to think it is,” Marcos said. “But they can say and do what they want. I’m not here to discuss them. I’d much rather talk about what I’m doing now. Accident Experiment is the kind of ‘old school’ band where a premium is placed on your ability to play your instrument. That’s missing in too much of today’s rock.”

While the members of P.O.D. have undoubtedly heard some of the pointed barbs hurled their way by their former guitarist, they seem to have done quite well in avoiding any direct verbal conflict. The wound created by Marcos’ firing (supposedly due to his on-going involvement with Accident Experiment at the time when P.O.D. was beginning heavy work on the writing for **Payable on Death**) is still on open sore within P.O.D.’s collective psyche. Even eight months after his departure, Sonny still sometimes wishes that the whole situation could have been avoided.

“I don’t think any of us ever expected it to happen or wanted it to happen,” the singer said. “But once it did, we had to move

ahead, and Jason has been a true revelation to us. Having someone new in the band has revitalized us in a way that we never expected. It’s been very good for us in a number of ways. So from something devastating and troubling, something very good has emerged.”

With their new album out, and their revised lineup set, it’s time for P.O.D. to turn their attentions to the tour trail. With three album’s worth of major label releases now to their credit, Sonny feels confident that the group’s next road

outing will stand as the pinnacle of their career. And while some long-time supporters may wait patiently to see how such band classics as *Alive* and *Youth of the Nation* now translate on the concert stage, this is one band brimming with confidence. They know their legion of “warriors” were wounded by Marcos’ sudden and unexpected departure, but the members of P.O.D. are bound and determined to make it up to them.

“We know that the fans were a little bothered by what happened,” Sonny said. “But so were we. I think they understand why it had to happen. We owe so much to them. We owe *everything* to them. Our fans—our Warriors—are incredible! Many of them have been with us since before we ever made a major label album. Others have joined along the way, and they mean everything to us. No matter where we go, they turn out to support us, and without them life on the road could be long and cold. They bring life to us every night. There are times when we’re out there without our families, living on a cold tour bus stuck some place in the middle of winter. But those smiling faces that we see whenever we stop make everything worthwhile. They are the best!”

With the on-going support of their fans, their friends and their families, it seems as if P.O.D. has now weathered the most difficult time of their professional lives. Though some critics have failed to embrace **Payable on Death** with the same fervor that surrounded their previous two efforts, this is one band that knows they’re back on the right track. For P.O.D., no matter what fate may come their way, their faith never wavers... they continue to stand strong.

“I’ve learned that it’s hard to look too far ahead,” Sonny said. “One of the ways that we’ve made it this far is by basically taking each day as it comes, and dealing with it. When you start looking

a year ahead, you tend to lose your focus on what you’re doing now. All I want to do is wake up each day and look forward to what I have to do then. If there’s a show to play that night, then I look forward to that. If there’s a chance to hang out with my family, I certainly enjoy that. I don’t want to look beyond any of that. But rock and roll isn’t the be-all and end-all for me. That’s my family, and my friends. If for whatever reason this band was to end tomorrow, I’d be satisfied. I’m sure there would be something that I would be excited about doing next. Of course I’d miss it. But if God were to say that we had come to the end of what he had planned for us as a band, what I wanted really didn’t matter. I don’t see that happening soon, which is why I don’t even take the time to consider it. But I want to take each day and enjoy it, and try to reach as many people as I can.”

**“You always
feel tested
when you’re
confronted by
things you
don’t expect.”**

P.O.D.



HIT PARADER

You can call him Marky Chavez, you can call him Mark Chavez II, or if you really want to push it, you can even call him MC... as long as you don't stick a "Hammer" on the end. In fact, you can call Adema's charismatic frontman just about anything you want as long as you spell his name right. Truth is, these days some mighty nice things are being written and spoken about both Chavez and Adema, most stemming from this Bakersfield-based band's new disc, **Unstable**. With the album already receiving a steady stream of positive reviews, and demand for the band's current tour reaching a fevered peak, it would clearly appear as if vocalist Chavez and his bandmates—bassist Dave DeRoos, guitarist Mike Ransom, guitarist Tim Fluckey and drummer Kris Kohls—are proving they're determined to make a long and successful

ability" factor referred to in **Unstable** isn't designed to apply directly to the lives of the band members themselves—though in the past the unpredictable nature of those personal lives have occasionally been the subject of public scrutiny. Rather, what is "unstable" in the eyes of Chavez and his music mates is the world which surrounds each and every one of us.

"The fact is that the title has a lot more to do with the world around us than with us," the singer said. "Everyone sees the title, and knows of some of the personal problems I've gone through over the last few years, and they figure we're writing about ourselves. Well, in some ways maybe we are, but we were also trying to take a look at a bigger picture with that title. We're living in a world filled with wars, terrorists, kidnappings and murders. It's a crazy place.

long as humanly possible.

"It's so incredible being able to tour with two album's worth of material," Chavez said. "It makes for a really great show. When you're not limited to just playing the things off of one album, you can change things around and really stretch out when you want. We've already had a nice headlining run with this album, and now we may look to hook up with a major headliner for a month or two—whatever works best in promoting this album. We're so proud of where we are as a band, and of what we've done with this album that there are no rules that we're gonna follow. We'll play anywhere at any time if we think we can reach some fans with our music. That's the Adema way."

Doing things the Adema way

"No one

has to tell

us how

important this

album is."

ADEMA

MARKY SPEAKS OUT!

BY WILLIAM BARKER

run at the apex of the rock world. Following as it does two years after Adema's self-titled debut first brought this unit to prominence, **Unstable** now appears destined to carry the quintet to the rock and roll Promised Land.

"No one has to tell us how important this album is," Chavez said. "When you're working on an album, and you're a young band, you have all sorts of questions running through your head. 'Do the fans really respect us? Are we just a radio-generated thing?' You worry about that. We see a lot of young bands out there at the moment who just seem interested in instant success. I doubt anyone will remember them a couple of years from now. We don't want that to happen to us. So when we made this album, we really focused on the writing and on the production. We knew it had to be really rock. That's what makes us so happy... it does rock! **Unstable** is everything we wanted it to be—an album that can roar along at 100 miles an hour, or grind things down to 10 miles an hour—and still keep everything very exciting."

Very exciting, indeed! Despite their new disc's somewhat alarming titular implications, it would seem as if Adema's career aspirations are taking a very steady, very stable upward turn. In case you were wondering (and we know you were), the "sta-

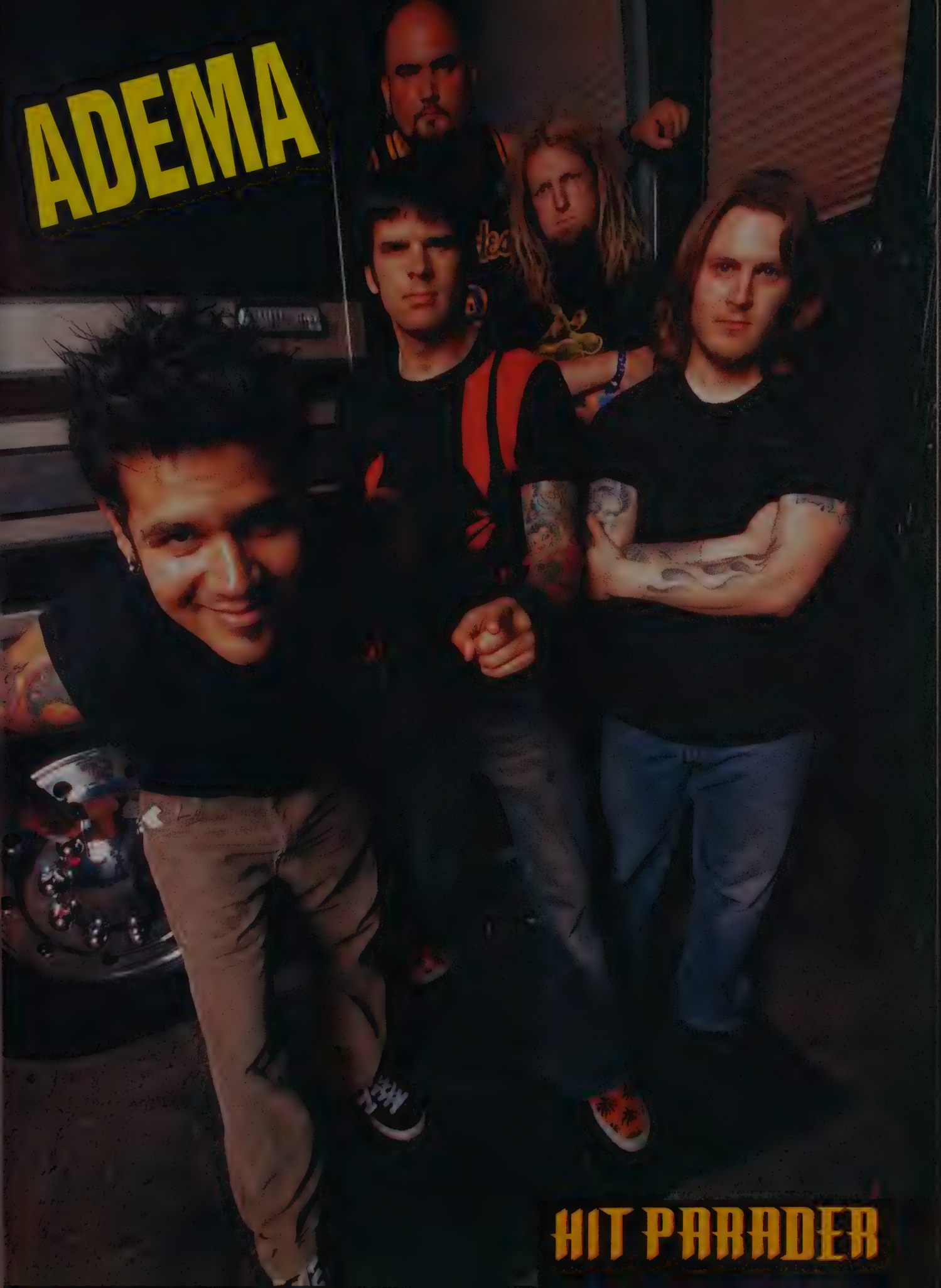
ble" factor referred to in **Unstable** isn't designed to apply directly to the lives of the band members themselves—though in the past the unpredictable nature of those personal lives have occasionally been the subject of public scrutiny. Rather, what is "unstable" in the eyes of Chavez and his music mates is the world which surrounds each and every one of us.

So none of us should be fooled by the title of Adema's new album. It may say **Unstable** in big, bold letters across the cover of their sophomore disc, but as they tour the world in the wake of their fast-growing acclaim, it would appear that this is one unit that's about as stable as the good ol' U.S. dollar. (Well, maybe a *little* more stable than that!) For Adema, the success of the band's self-titled debut disc a few years ago provided a unique and immediate foothold into rock's upper echelon. Now with their new album already emerging as a major hit, this quintet is determined to climb to the very peak of contemporary music society. One of the ways they know they can make this happen is by hitting the tour trail—and just staying out there for as

have already provided this hard rocking unit with some major rewards. They've been hailed far and wide by the rock media for their strident sounds, and they've fast-become favorites of over-the-air outlets for the accessibility of their New Metal approach. With new songs like *Co-Dependent* and *So Fortunate* already emerging as both radio and stage favorites, it doesn't take a clairvoyant to note that Adema has now apparently beaten the odds—as well as the dreaded "sophomore slump"—by producing an album that may well end up selling more copies than their gold-plated debut.

"All you've got to do is listen to hear how we've grown with this album," Chavez said. "Over the last few years we've learned so much. We learned what *not* to do, more than what to do. We learned that you can't take anything for granted because if you do it's guaranteed to come and bite you on the ass. We learned that you have to be totally prepared when you go into the studio. We grew so much as musicians on the road over the last few years that we wanted to make sure that you could hear it in this music. That was a big priority for us. We've also grown as people. I mean, here are five friends from Bakersfield who've managed to live out their dream together. It's just totally awesome."

PHOTO: ANNAMARIE DISANTO



ADEMA

HIT PARADER

Thrice: "On this album we've taken a big step towards doing things our own way."



THRICE

BETTER THAN TWICE

BY ROB ANDREWS

Do it once... do it twice... what the heck, let's do it Thrice. What are we talking about? In all honesty we're not exactly sure, but it's our not-so-clever way of introducing you to this Orange County-based unit that seamlessly mixes metal and punk influences into one of the most compelling sounds of recent rock and roll vintage. Take equal parts Metallica-inspired guitar fury and NOFX-styled punk dynamics, toss them together and shake well—while adding some highly unconventional ingredients of originality to the musical mix—and what you end up with is the roaring sound of Thrice. For vocalist/guitarist Dustin Kensrue, guitarist Teppei Teranishi, bassist Ed Breckenridge and drummer Riley Breckenridge, Thrice represents the fulfillment of a life-long dream, and as shown throughout the band's major label debut, **The Artist in the Ambulance**, this is one group that seems determined to take full advantage of the opportunities that have recently come their way.

"To be on a major label and know that everyone around the world will now have the chance to hear our music is just kind of mind-blowing," Kensrue said. "We know it's the opportunity of a lifetime, and we worked very hard to make sure that this album was by-far the best thing we had ever done. Our goal was to make sure that every song was as strong as it possibly could be—that it had the structure and the content to make it truly memorable."

Making memorable songs has been Thrice's avowed goal ever since this unit first came together back in 1999. It was then that high school friends Kensrue and Teranishi came to the mutual conclusion that they should try to form their own band—one that reflected their love of both full-throttle metal and energy-driven punk. Soon after, they recruited their boarding buds, the Breckenridge brothers, who quickly joined in on the fun, providing the ensemble with a rock-solid founda-

**"We know
this is the
opportunity
of a
lifetime."**

tion from which to unleash their high-voltage rock excursions. Their unbridled enthusiasm soon led Thrice to the recording studio, where they laid down two independently released discs, **Identity Crisis** and **The Illusion of Safety**, both of which provided tantalizing snippets of the artistic vision this quartet possessed:

"We were so young and naive when we made those albums," Kensrue said. "But the fact that we had no idea what we were doing was kind of good. It allowed us to learn and experiment. We found out what worked for us... and what didn't. And having albums out gave us the chance to get on the road. That was really a big learning experience for us. We hope it's carried over to this album."

It would certainly appear that the hard-won lessons learned by Thrice over the last few years have now paid major dividends on **The Artist in the**

Ambulance. On such tracks as *Cold Cash* and *Colder Hearts* and *Stare at the Sun*, this unit plays with a passion and intensity too rarely heard in these by-the-books times. With Teranishi's continually inventive guitar licks leading the way, and Kensrue's powerful vocals setting the stage for the musical chaos that quickly ensues, the music of Thrice stands out as a major step forward for the entire rock and roll cause. Just remember we warned ya, not once... not twice... but Thrice!

"We're just being us," Kensrue said. "We have our influences, but we've taken a big step towards doing things our own way. We've grown together as a band and as people over the last few years. Maybe we weren't ready to make an album like this before. But now we really are. To us, it's all been about getting better in the studio and on stage, and seeing where this musical trail takes us. Well, we still may not know where that trail ends up, but we're really enjoying the journey."

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BY TOM LINDGREN

MARILYN MANSON: RAISING A RUCKUS

Marilyn Manson is hard rock's grand Agent Provocateur. Everything he does, every song he writes, every word he says, all seem destined to draw a reaction—be it good or bad—from those around him. And that's exactly the way MM likes it. You can love him, or you can hate him. But you simply can never ignore him. As proven throughout his latest release, **The Golden Age of Grotesque**, as well as by his headline-grabbing run during last summer's Ozzfest, this is one rocker destined to always keep everyone, everywhere just a little off-guard. We recently got a slightly clearer picture into the always intriguing Mind of Manson during this recent conversation.

Hit Parader: Have you begun to consider what kind of lasting impact you and your music have made on American culture?

Marilyn Manson: I like to think I'm very much a realist when it comes to questions like that. I know that I'm not a timeless commodity. The world will continue to spin with or without Marilyn Manson. But on the other hand, I do like to think that maybe I've touched some lives and altered some opinions.

Maybe I've inspired someone to be a little different and try something they may never have thought of trying before. If I've done that, then I'm satisfied. People need to let their creativity run free.

HP: Are you also satisfied by the critical and commercial response to **The Golden Age of Grotesque**?

MM: I can say that I'm satisfied by the album and that the fans who've bought it, and those that have come see us perform live, seem very satisfied as well. The rest of it just doesn't matter that much.

HP: How do you answer those who say that your "shock value" has worn out over the last few years?

MM: Being shocking merely for shock value has never been that interesting to me. What's the fun in that? The trick is to draw attention in a

ers. We do not worship art of artists the same way.

HP: You worked with Tim Skold as your producer on **Golden Age**. What did he bring to the "party"?

MM: I wanted to find someone who was as dedicated to this project as I was—which was not an easy task. But Tim was exactly that person.

"It's okay if people see something disturbing in my music."

He throws himself into what he's doing with such total conviction and passion. He has a very detailed way of looking at things, and he's not someone who wants to continually show off how brilliant he is. Sometimes the best part of his production is how he knows when to leave things alone. He also has a special ability to focus on one song at a time, and basically free everything else from his mind. And having him come aboard as our bassist also was a major addition for us.

HP: As you indicated, once again with **Golden Age**, your band lineup has shifted with Skold replacing Twiggy Ramirez. Whose choice was that?

MM: Sometimes the people in your band—even people you've worked with for a long time—just want to go in different directions.

That happened with Twiggy this

"Being shocking merely for shock value has never been that interesting to me."

provocative manner that utilizes your art to the fullest extent. If you can be imaginative in the manner in which you provoke then you're achieving something. You're getting people to think, to imagine and to react. Those are the important things. What I do on albums and on stage is a true form of personal expression... if that shocks some people then they're not really understanding what I'm doing.

HP: But you do agree that your chosen form of art is a bit unconventional?

MM: Much of the great art has always been unconventional. I'm not going to sit here and start naming great artists from the past... or present... because it might sound like I'm comparing myself to them. That's not my intention. But I do compare myself in the fact that I'm willing to take chances in order to express myself. The basic premise of **The Golden Age of Grotesque** is that art doesn't have to always please the eye or ear. It can be grotesque at times, but that doesn't detract from its true value as a powerful means of expression.

HP: Is rock and roll a true art form?

MM: At time it is. To a great extent it depends on who's performing it. If it touches people in an emotional sense, then it is art. If it draws a reaction from them—whether it's positive or negative—then perhaps it is art. I understand that rock and roll is primarily an entertainment form. But its nature is a somewhat disposable medium. Art should never be quite that disposable. It needs to assume a more timeless quality. In today's culture, we unfortunately worship entertainment and entertain-

time. He just wasn't happy with what we were doing, I don't know why. I don't think it was the musical direction, or anything like that. He just needed a change. But it's always difficult to lose someone who's been a friend for a long time. I wanted him to stay. He just didn't feel it anymore. I can relate to that. I feel the same way. If I ever start doing things that I don't want to do because it's expected of me, then it's time to leave.

HP: Did he already have the offer from A Perfect Circle at the time he left your band?

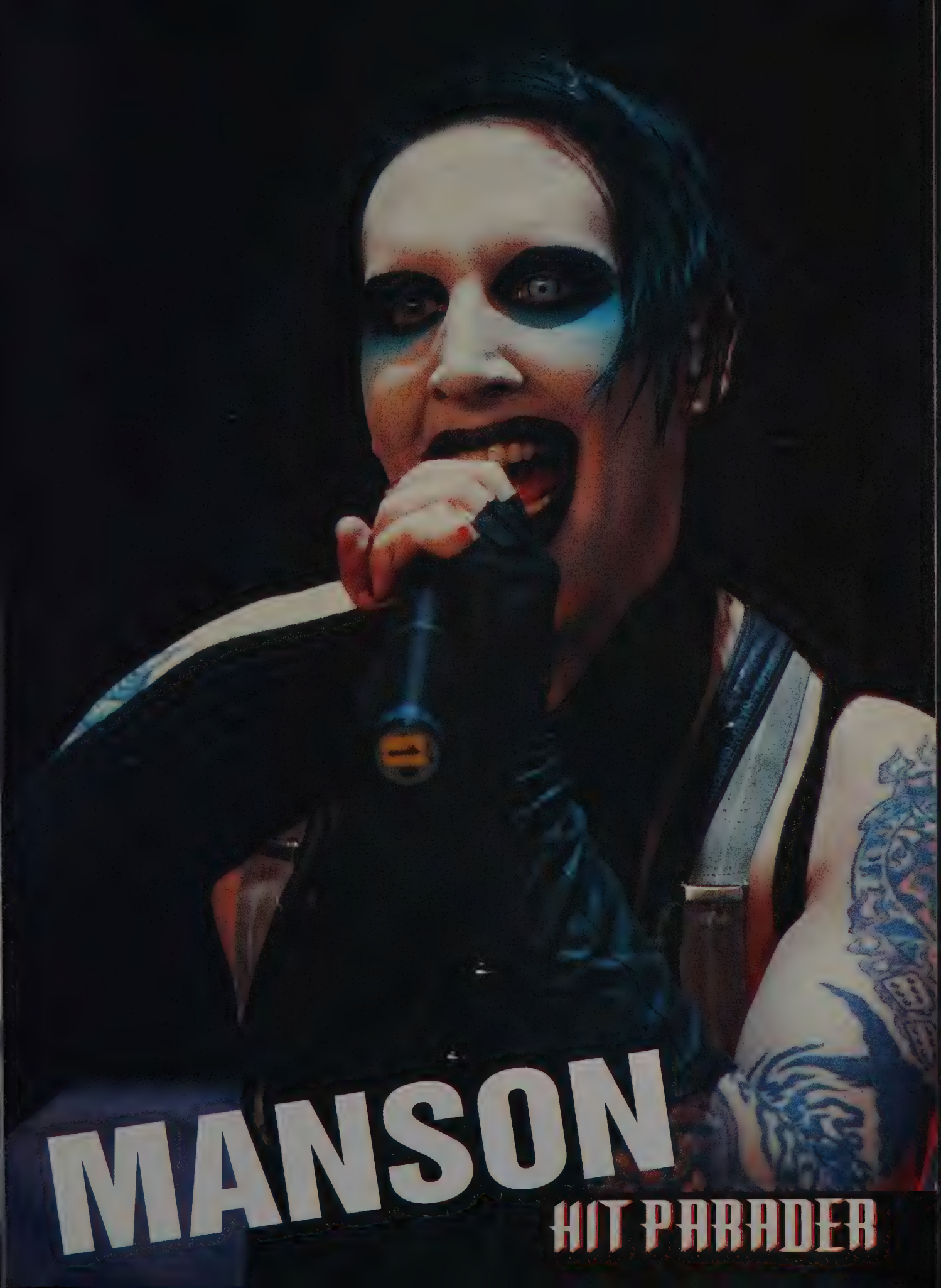
MM: I don't know for sure. I think he knew those people, and they had probably discussed his joining, but I don't really know the whole time schedule for that. But I know he did join A Perfect Circle a short time after leaving this band, and I was very interested to see that he changed his name away from Twiggy Ramirez. That bothered me a little bit, but

"I'm in the midst of one of the most creative phases of my life."

I do understand why he did it.

HP: Where does Marilyn Manson go from here?

MM: I keep creating. There are so many ideas floating around, so many songs and projects that are at various states of development. I'm in the midst of one of the most creative phases of my life—and that includes my music, painting, and even a little acting. I'm open to try just about anything. I find so much that inspires me, and hopefully some of what I'm doing will inspire others. I want to help the entire world embark on an era of unbridled, uncensored creativity.



MANSON

HIT PARADER

"You can take what we do on a number of different levels."

BY WINSTON CUMMINGS

Every band has its story. Some are truly interesting—others we in the media work extra-hard to make at least seem interesting. Make no mistake about it, the story of Pillar is about as interesting as these rock tales get. What more could you want than a rap/metal band from Kansas that shirks none of its musical bombast while simultaneously shirking none of its religious zeal? On their major label debut, **Fireproof**, vocalist Rob Beckley, drummer Lester Estelle, guitarist Noah Henson and bassist Kael continually deliver impressive, impassioned hard rock showcases, while liberally sprinkling their Christian-based ideologies into the musical mix. Needless to say, this Midwestern-based band's approach has focused a great deal of attention—both good and bad—their way, and the members of Pillar are reveling in all of their new-found glory.

"We're not the first hard rock band that has a strong religious belief," Beckley said. "I know that the members of P.O.D. do, as do the members of Godsmack. And while I may not share the same beliefs as Godsmack, that doesn't mean I can't love their music. People can be spoken to in different ways. We're not here to preach to anyone or try to convince them that our beliefs are right. All we want to do is rock as hard as we can, and if people get interested enough in us to scratch a little

beneath the surface and find out what we're into, then that's fine with us."

The intriguing story of Pillar began back in 1998 when the band's initial version formed in Hays, Kansas. After the traditional shaking out process, the group's core began to coalesce around the charismatic Beckley and by 1999 the band's final lineup began to take shape. Almost immediately, Pillar began to write, producing two self-produced CDs within the next 15 months. That prolific output—as well as the powerful response Pillar's live shows were generating throughout the Midwest—convinced an indie label to give the band a chance. That musical marriage helped the group's debut disc, **Above**, move more than 60,000 units in 2000 and open the eyes of the often finicky major label folks. It wasn't long before the Big Boys were a'knocking on Pillar's door.

"**Above** made a lot of people aware of us," Beckley said. "But so did our touring. We never got off the road for about a year. We take so much pride in our live show; we're very much a 'hand's on' band. We're there early for the equipment set-up, and we don't leave until everything is packed and ready to go to the next show. In between those times, we rock our butts off."

All that hard work has now paid off handsomely with the arrival of **Fireproof**—a disc

that first enjoyed significant success on the indie circuit before Pillar agreed to sign a major label deal and have the disc remixed by Mudrock (of Godsmack renown.) On such tracks as *Behind Closed Doors*, *Just to Get By* and *Further From Myself*, this unit's ability to meld strident chords, accessible melodies and ever-so-hip-hop flavorings into a seamless blast of rock reactants marks them as a "natural" for fame and fortune in today's hard rock world. While musical comparisons to everyone from Linkin Park to the aforementioned P.O.D. may be offered, there's no question that Pillar's powerful punch stands as a unique testament to this group's creative skills. And while they may choose not to bludgeon you with their religious leanings, the subtle manner through which this quartet present their messages within the context of their metallic sound marks them as true innovators in a copy-cat studded field.

"We're not gonna change who we are and what we believe just because we're now in front of a larger audience," Beckley said.

"We're just four down-to-earth guys who enjoy playing music. Everything else is kind of secondary. A lot has been made of our beliefs, and that's fine with us, but that's not our primary purpose. We're happy to say that all we really want is to have a lot of people come out to our shows and have a really good time."

PILLAR

STANDING STRONG

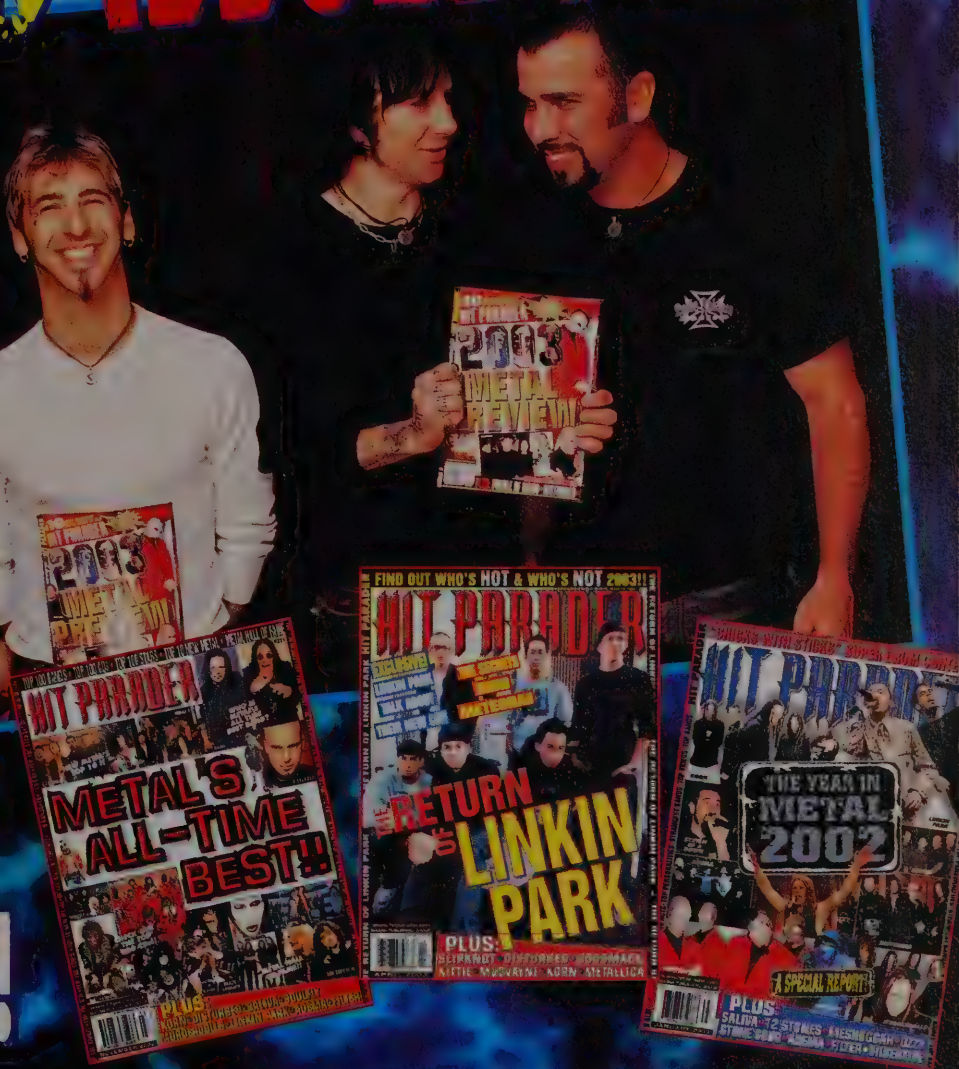
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6-03

PHOTO: JIM WATSON

Lars Ulrich can only offer a half-hearted smile when he's confronted with the critical response given Metallica's recent chart-topping disc, **St. Anger**. On one hand, drummer Ulrich and his bandmates—guitarist/vocalist James Hetfield, guitarist Kirk Hammett and new bassist Robert Trujillo—couldn't give a monkey's hinder about what the media has to say—they almost expected the critics to be confused and confounded by the band's rather radical musical turn on their latest album. But at the same time, these guys can't help but be fascinated by what they read in magazines and hear over the airwaves. The simple fact of the matter is that the entire rock world—from media scribes to ever-loyal fans—have been

the songs made it onto the radio or MTV. We didn't care if some of the things we did confused people. We did what we believed in—what we felt best represented Metallica at this point in time."

There's no question that the material featured on **St. Anger** is markedly different than anything else Metallica has ever done in their storied career. And there's also little doubt that songs such as *Frantic*, *Some Kind of Monster* and *Sweet Amber* represent the most open, personal and probing music this hallowed unit has ever created. Despite the ripples of confusion their new work has sent throughout the hard rock world, there seems to be no issue with the fact that Metallica has tried a bold, often

The fact is that much of the rock world anxiously absorbed and quickly responded to Metallica's revised studio procedures. And they responded just as quickly to the band's live show along the *Summer Sanitarium* road trek. With the material from **St. Anger** being melded into the group's tight, two-hour, hit-filled set, and the long-haired Trujillo pushing things along with his rugged, often frenetic bass poundings, the Metallimen never looked, sounded or felt better than during the historic first leg of their on-going world tour.

"The whole *Summer Sanitarium* vibe was so cool," Hammett said. "There was a great feeling of camaraderie among the bands, and that's what I really liked. It wasn't like some bands were here, and some bands were there. There was a feeling that we were all in this thing together, and I think that attitude carried over to the fans. There was something for

"On this album we wanted to be true to ourselves."

METALLICA

LEGENDARY STATUS

BY PATRICK JAMES

deeply divided by the sounds contained on **St. Anger**, and, despite any verbal and physical protestations to the contrary, even the members of Metallica aren't immune to being curious about such a response.

"You can't help but hear what people say," Ulrich said. "But you try to eliminate the really good stuff and the occasional bad stuff and see what's in the middle. That's usually the most accurate assessment of what you've done."

While the vast majority of the reaction to Metallica's first album of new studio tracks in nearly five years has been positive, there has been more than the expected degree of criticism surrounding **St. Anger**. Some have claimed the band's return to a harsher, more aggressive sound doesn't ring as true today as it did when the Metallimen first rode the lighting to fame and fortune in the early '80s. Other have been puzzled by the disc's raw, first-take feel, and the pots-and-kettles sound that often seems to emanate from Ulrich's drum kit—a shocking contrast to the studio-slick, state-of-the-art music contained on such classic efforts as *Metallica* and *Load*. Even the fact that the band refused to include even one guitar solo on the album has had some long-time followers shaking their heads in wonder, with the general consensus being that the group may have gone a step too far in paying homage to the "lesser talents" who currently patrol the cutting edge of today's metal scene.

"I don't think we've even listened to very many of those bands," Hammett said. "All we did on this album was try to be true to ourselves. We didn't care if

daring experiment—and that they've become a better band because of it.

"There was a very natural, almost organic feel to this music almost from the first day we went into the studio," Ulrich said. "We all agreed to let the music lead us instead of the other way around, and that took us in some very interesting directions. There were times when our producer (Bob Rock) would kind of question what we were up to, but in the end, he realized that we were determined to go in a certain direction—and we're all very satisfied that we did."

There's now no doubt that despite whatever critical hurdles may have been placed in their paths, the rock world has come to embrace the strident, highly unpredictable sounds of **St. Anger**. The disc made a Number One chart debut early in the summer, and went platinum less than a month after that. Since then another million units have shot off of record store shelves, making the disc one of the year's most successful hard rock/metal releases. Say what you will about Metallica's decision to take a less traveled musical path, the results now clearly speak for themselves.

"This may be the most personal, band-oriented album we've ever done," Ulrich said. "After what James went through in the last year, he entered the whole songwriting process from a very different place. He actually wanted the rest of us to chip in and help with the songwriting, which is something he never did before. It all added up to a very special time for us."

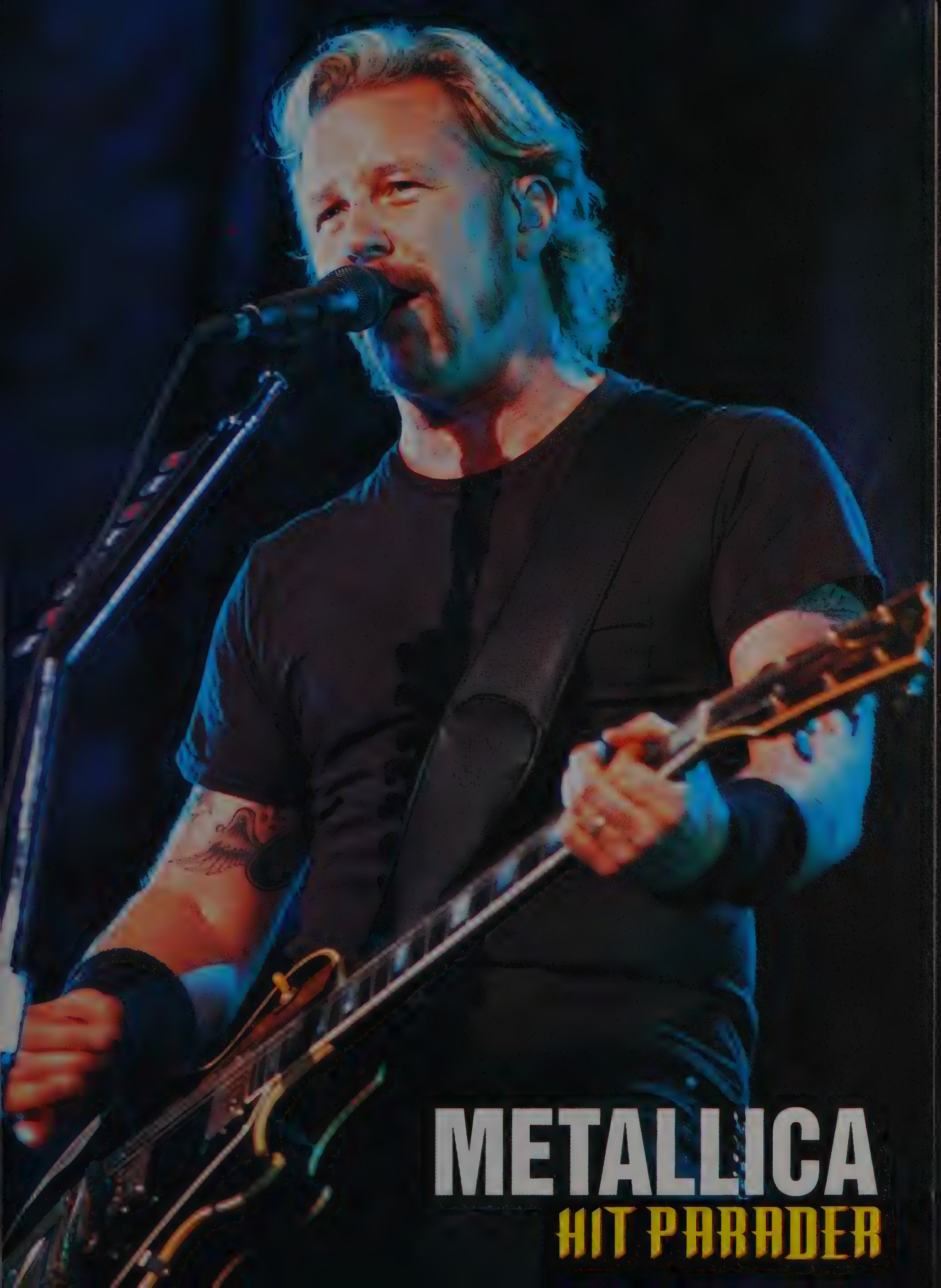
everyone. Some might have been there for Deftones, or Linkin Park, or Limp Bizkit. Others may have been there for us.

But I think everyone had a great time and got their money's worth. That's the important thing."

As dynamic as Metallica appeared and sounded on stage throughout *Summer Sanitarium*, no doubt many eyes were riveted on the "new guy"—Trujillo—to see how he would withstand the Metallica onslaught. Few felt he would wilt under the pressure, especially since he had earned his road stripes on stage with Ozzy. But being a full-fledged member of Metallica was another thing entirely. After all, Trujillo hadn't appeared on **St. Anger**, and he was replacing the popular Jason Newsted—now, somewhat ironically, a member of Ozzy's touring ensemble. But despite the apparent pitfalls, the Metallimen knew they had chosen the right guy when they tabbed Trujillo to fill their prestigious bass slot.

"One of the things we all agreed upon was that taking somebody new into the studio while we were making and album would be very risky," Ulrich said. "We've always had such amazing chemistry, that to possibly mess that up would be a disaster. Thankfully, when Robert stepped through our door, it changed everything. The energy he brought was amazing, and he just fit right in with us. That's not an easy thing to do. He's made us a better band."

PHOTO: ANNAMARIE DISANTO



METALLICA

HIT PARADER

You may not have heard of the Darkness yet. But trust us, you will! Throughout their English homeland, this hard rock "revivalist" unit comprised of vocalist/guitarist Justin Hawkins, guitarist Dan Hawkins, bassist Frankie Poullain and drummer Ed Graham can't even walk down the streets without being mobbed by paparazzi photographers and adoring fans. That's what happens when you're debut album, **Permission to Land**, is filled with power-packed, instantly accessible, high-energy tunes that have drawn comparisons to everyone from Zeppelin to Queen to AC/DC. And while Darkness-mania has yet to hit State-side shores with quite the degree of impact that it has infected our Euro-rock brethren, judging by initial response to this unit's sprightly sound and "vintage" stage show productions, it's become a question of "when" such a reaction will grip American fans rather than a matter of "if." Recently we had a sit-down lunch with the band at one of New York's busiest bistros to try and gain a little perspective on the fast-growing phenomenon known as the Darkness.

THE DARKNESS

INTO THE LIGHT

BY ERIC NASH

"We know that having a Number One album in England doesn't mean anything over here."

Hit Parader: Is it strange leaving home, where you're conquering heroes, and arrive in America where you can virtually stroll down the streets unnoticed?

Justin Hawkins: Actually, it's rather refreshing. It's nice not to have people lurking in the bushes waiting to snap an unflattering photo of you. The English press is famous for trying to build you up just so they can fear you down. So far, we've mostly only seen the good part of it. But we know the rest is coming.

Dan Hawkins: We'd love to start generating that kind of reaction in America, but we know it's going to be very different over here. You have so many bands to choose from, and the country is so big, that it's very hard for a new band to make significant initial inroads. But I hope as people get more familiar with our music, and get to see us perform on stage, they'll react as strongly as some of our British fans have done.

Hit Parader: What do you view as the "essence" of the Darkness' appeal?

JH: It's a combination of things. It's the music combined with the energy we bring forth on stage added too the look that we have. It's very different from a lot of what music fans have seen and heard over the last few years and it's come across as something very fresh and very vital, though in some ways it's as old as rock and roll itself.

Frankie Poullain: I think that people want to go out and have some fun when they see a band. That kind of goes against a lot of current convention where so much music is rather moody and depressing. But while there are certainly many mood shifts in our music, for the most part it's something that's designed to entertain. If you look back at the great bands in rock history, they brought smiles to people's faces, not frowns. We're trying to bring that element back.

HP: For a band with a rather uplifting sound, how did you come up with a name like the Darkness?

DH: It's meant to be somewhat ironic, and I think most people see it that way. But, at the same time, there are a few dark elements in our music— but they're there more for mystery than for depression. I know the world has seen and heard enough of the post-Nirvana set that believe there is nothing good in life and that disaster lurks around every corner. That is just not a philosophy we can embrace.

Ed Graham: The names has brought us a great deal of attention, but it is somewhat misleading. Our basic attitude is that people tend to take things way too seriously these days. This is rock and roll, after all.

HP: You've been compared to so many classic hard rock acts. How do you feel about that?

FP: We've been called everything from the Straight Queen to the Gay AC/DC (laughs). So go figure that out. I believe that it often becomes a question of the media needing a point of reference, and they go to the most obvious and blatant ones when they

make those kinds of comparisons.

JW: At times you read things like that— where we're compared to Queen, AC/DC or even Led Zeppelin, and you wonder if those people are really listening to our album. But then you stop and think about it for a second and you say "There's our name right alongside some of the truly great bands in rock history." It's rather hard to complain about something like that.

HP: Tell us a little about the band's history.

JW: I guess the key date in our history is Millennium Eve. That's when we decided to put this band together and really have a go at it. Before that Dan and I had been in various bands, mostly cover groups, that weren't designed to do much of anything. Dan was actually the vocalist in those bands. But then he saw me perform at a karaoke bar one night and he said, "You really should be the front man." From then on, we really dedicated ourselves to the Darkness and to making this band happen.

DW: We knew right from the start that we were going to do things differently. We weren't scared to break the rules and do things our own way. But we also sensed that we had magic in a bottle in this band, and that once we opened that bottle just about anything could happen.

HP: We know you've already toured Europe with everyone from Metallica to Def Leppard. What did you learn from those experiences?

JW: We learned that no matter how great the other bands may be, we believe that we can hold our own with anyone. When you're thrust on stage in front of Metallica's crowd, it's very much a sink-or-swim situation. You either pull it off or you'll be buried. I know we pulled it off. When you have someone like (Def Leppard's) Joe Elliott come up and say, "You guys are all right," that means a great deal to us. We know at one time he's been where we are... and now we want to get to where's he's been!

THE DARKNESS



HIT PARADER



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Wayne Static measures his words carefully. This is one rock star not looking to make some outrageous, headline-grabbing statement or issue some misguided clarion call to a troubled nation. Indeed, in sharp contrast, Mr. Static sometimes seems downright understated when it comes to discussing the latest accomplishments of his band. Apparently all this fright-haired rocker is looking to do is find the best means of conveying the true feelings and emotions that emerge throughout Static-X's latest disc, **Shadow Zone**. As most fans know, it's been a difficult year for Static, who along with bassist Tony Campos, remain the only original members of the lineup that created this unit's first two highly success discs— 1999's **Wisconsin Death Trip**, and 2001's **Machine**. The losses of guitarist

a true tour-de-force, the album destined to cement Static-X's position in the hard rock hierarchy.

"I go back and listen to the earlier albums, and I think that a lot of the material sounds very immature," he said. "That's just the way it is. It doesn't mean that I don't like it—we've just grown a lot since then. There are certainly elements of the previous two albums in this music, but on **Shadow Zone** we've taken it way beyond any place we've been before. I can say without hesitation that this is by-far the best collection of songs we've ever put together. We're very pleased with the way the album turned out and very proud of the way we all collaborated to make this a very special project. In a number of ways the first two albums were more of my personal vision— this one definitely is a band project."

and turn them into something truly special."

On such songs as *The Only* and *Shadow Zone*, Static X's new internal dynamics are very much in evidence, taking the band in exciting—and previously unexplored—musical directions. While the staccato rhythms and guitar-driven energy that marked the band's previous hits are still very much in evidence, this time around the X-men have radically expanded their scope... which includes new singing styles from Static himself. The net result of all this change and experimentation is a band on the verge of both reinventing themselves and possibly reinventing the modus operandi of the entire New Metal form.

"This album took us almost a year from start to finish," Static said. "That's been pretty much true for all of our albums. But the difference is that this time we took three solid months without any distractions just to work out the fine details of the

RAISING THE BAR

STATIC-X

BY DAVID VOLKER

Koichi Fukuda and, particularly, long-time drummer Ken Jay (since replaced by Tripp Eisen) left an emotional scar on Static, some of which is bared on this unit's new disc.

"It has been an unusual period in this band's history," Static said. "But I think we've now come through it and emerged as a better band. But it was tough at times. Change is never easy. Ken was one of my best friends in the world. We had worked together in various bands for 12 years. But we just started to see things differently. I don't know why and I doubt if he knows why. It was just something that happened, and I'm very sad about it. But we did the album with Josh Freese sitting in on drums—and he was totally amazing. That helped us turn the corner."

Listening to his words, one gets the unmistakable feeling that Static senses that **Shadow Zone** is going to perhaps be the key release of his group's career. He knows that a third disc will often serve as the critical creative moment in any band's long-term artistic plan. And with his unit's latest effort, Static appears more-than-satisfied that his restructured unit has done everything in their power to create a true magnum opus. More impassioned than **Machine** and more diverse than **Death Trip**, **Shadow Zone** has quickly established itself as

Perhaps the key reason for the "band" ambiance that surrounded the recording of **Shadow Zone** was the emergence of axe master Eisen as a key player in the X-men lineup. Following his brief side-trip run with the Murderdolls late last year, once Eisen began to focus squarely on Static X's new music, the results were both fast and dramatic. Even fans who hold a particular affection for the group's first two discs can't deny the dramatic work that Eisen's well-orchestrated six-string histrionics added to the **Zone**. Even the often demanding Mr. Static went out of his way to praise the multifaceted contributions of his band's new guitar star.

"Tripp was amazing throughout the entire writing and recording process," Static said. "As the fans know, Tripp wasn't involved in the writing or recording of our previous two albums, and having him work with us on this one really expanded our scope. It's different in the studio working with someone like Tripp. Our previous guitarist really didn't contribute that much in terms of the songwriting. We basically told him what to do, and he did it. With Tripp it's entirely different. He's so creative, and such a brilliant guitarist, that I welcome any invention that he comes up with. He's able to take some basic ideas and just expand upon them

material. I've written a lot on the road in the past, and then taken about three weeks when we finish a tour to do that detail work. You can't get it done properly when you work that fast. We needed the full three months to get everything to sound just the way we wanted it to. A lot of that time I spent on my vocal approach. When we started recording, I was determined to try and stretch things as best I could. I wanted to try some different approaches. It's true that on the first two albums I did a lot of screaming and growling, and I think that does work with our music. But this time I wanted to try singing a bit more. The songs we had written worked very well with that kind of approach."

"The songs tended to be rather personal," he added. "One that stands out for me is called *The Only* which discusses how I've been a little confused by things as of late. You know that's the way it has to be when you see your girlfriend for only a few days at a time and you've got to get used to living together all over again. And with the changes the band has undergone, it's been an interesting time. I also like the title track of the album, *Shadow Zone*, because that's exactly where we are— caught between two points in space. It's a transitional period in many ways, and the song touches upon that."

"It's been a very unusual time in this band's history."

STATIC-X



HIT PARADER

Fuel's Brett Scallions leads an interesting life. He dates famous women, sees his face adorning countless publications and hears the music he makes with bandmates Carl Bell (guitar), Jeff Abercrombie (bass) and Kevin Miller (drums) fill the airwaves. But as Fuel prepares to hit the road in support of their latest album, **Natural Selection**, Scallions can't help shake the feeling that he's about to enter the most intriguing period of his already-fascinating existence. The blond-haired singer can't quite put his finger on why such a premonition often runs through his ever-active brain, he just knows the feeling is there... and that he can't get rid of it, no matter how hard he tries.

"I don't know what it is, but I just have this feeling that things are just gonna take off for us over the next few months," Scallions said. "Maybe it's just a case of sever optimism—I don't know. We've already enjoyed a lot of success with this band, but with this album I get the feeling that there won't be any stopping us from now-on."

Arrogance? Confidence? Just an over-sized set of rock and roll cojones? When it comes to Brett Scallions, it's hard to say exactly what might be at the root of his ever-cocky persona. Over the last five years this Tennessee-born rocker has fast become one of the most visible symbols for hard rock's recent revival, with his penchant for outlandish stage outfits, and equally outlandish press statements marking him as one of the first true Rock Stars of this millennium. But, believe it or not, it doesn't appear as if Scallions wastes that much of his precious time worrying about his rock and roll image or polishing his ever-more high profile aura. Apparently, for this charismatic frontman such attitude, style and savior-faire just seems to come right along with the territory.

"Sometimes the guys get on me a little bit for what I wear, what I say and what I do," Scallions said. "But they know it's all in good fun. We all enjoy it. Hey, this

is rock and roll; if you can't have some fun with this, what's the point? Just the other night I got everyone a little pissed off at me because I went on stage at the start of the encore and said, 'The rest of the band isn't coming out. But I don't need them.' Of course it was a joke. They all knew it. That's just the way we do things. We take our music very seriously, but that's about it."

Taking their music seriously has

crew seem to have taken it all very much in stride. It's not like they don't want such international adoration, and it's not as if they don't appreciate it. But it does seem that from the very moment Fuel first got together back in 1996, Scallions sensed that such a fate was part of the band's rock and roll destiny.

"This group has always been about the songs, a n d

group playing a major role in one of this year's biggest rock and roll outings, as well as industry jabber about them headlining their own tour by year's end. But as much as they enjoy their time in the spotlight, the members of Fuel are doing

"I feel that things are gonna take off for us very soon."

FUEL

HIGH OCTANE

BY P.J. MERKLE

managed to pay some quick and substantial dividends for Fuel. This Pennsylvania-based quartet scored right out of the box when their 1998 release, **Sunburn**, proved to be one of that year's best-selling hard rock releases. But that initial acclaim apparently only laid the groundwork for the break-out success of the group's sophomore album, **Something Like Human**. Inspired by the amazing response afforded that disc's hit, *Hemorrhage (In My Hands)*, the CD attained platinum certification, placing Fuel on the brink of world-wide stardom. But all that they achieved with their second release seems to have only further inspired this quartet on **Natural Selection**.

On their third album, Fuel's rich blend of heavy riffs and instantly accessible melodies once again mark them as a band destined for greatness. Rather than being blown away by the fast-growing specter of superstardom, however, Scallions and his

a b o u t four guys who really like each other taking their music to the world," Scallions said. "Over the last few years we've all seen and heard about a lot of bands that don't seem to care about much. They don't like themselves. They don't like the fans. And they don't like each other. There's no time for stuff like that. The era of staring at your shoes while you're up on stage is thankfully over, and if we've played a small part in making that transition happen, then we've done something good after all."

With their current round of tour dates selling out almost as fast as tickets become available, and **Natural Selection** tracks like *Most of All*, *Falls on Me* and *Down Inside* burning up the airwaves, it indeed does appear as if Fuel have accomplished some mighty good things. But despite all that they've managed to achieve with their third disc, it appears as if this band's appetite for success has only been whetted by their current acclaim. There is currently serious talk going around concerning the

their best to avoid too many outside distractions. In fact, much of their attention at the moment is focused on merely trying to keep from seriously injuring one another each night on the concert stage.

"We want to headline this time," Scallions said. "In the past, we spent a lot of time going back and forth a lot between bigger theaters and smaller places. We learned that each type of venue presents its own advantages and disadvantages. The bigger places are great because you get to pack more people in and the energy can really become electric. The smaller places are good because you get a feeling of intimacy and you can really connect with a lot of the people. But you've got to be careful in places like that too. Sometimes the stages are about half the size we've become used to working on and if you're not careful you can end up with a guitar colliding with some very sensitive parts of your body. Carl and I tend to run into each other a lot. It's kind of hard to explain. But I've got my scars to prove it. There's been blood shed on stages all across the nation.



FUEL

HIT PARADER

BREAK-OUT SENSATIONS

TRAPT

BY ERIC NASH

Trapt has come out of the box swinging. From the moment their self-titled debut album (featuring the break-out hit *Headstrong*) emerged back in the spring, this California-based unit has been ripping and roaring their way to the top. But when you stop and consider all that vocalist/ guitarist Chris Brown, guitarist Simon Ormandy, bassist Peter Charell and drummer Aaron Montgomery have gone through over the last few years in order to keep their music careers alive and headed in the right direction, it becomes easy to understand why they're so determined to wring every drop of success out of this once-in-a-lifetime opportunity. Having had success tantalizingly dangled before them on a number of previous occasions, only to have it rather uncerimoniously yanked out from under them, this time around these Los Gatos-based rockers aren't about to let anything stand between them and their dreams.

"We're finally being accepted for who we are and what we are," Brown said. "You don't know how much that means to us. I don't want to think about the number of times that we were told that we'd never succeed doing things our way. Believe me, after you've poured everything you've got into a band, that's just about the last thing you want to hear."

It does seem as if the significant hurdles that the Trapt boys have had to climb in order to achieve their current level of success have only served to make the band tougher and harder... yet also more sensitive to the feelings of those around them. Perhaps it is that unique melding of qualities that has made **Trapt** such an immediate around-the-globe smash. Within a hard rock market where most of the practitioners too often appear to be locked on a singular artistic dimension, this quartet has quickly shown that it's okay to show a touch of vulnerability and understanding while you're laying down a power-house riff. But at the heart of this creative process has unquestionably been the trials and tribulations that Trapt have undergone—a

process that may well have permanently derailed the high-end aspirations of a less determined outfit.

"Man, we've had our hopes dashed so many times that we're almost immune to the pain," Brown said. "Before we got our current deal, it always seemed like labels loved us, but wanted us to be something different. They wanted to give us a chance—but only if we stopped being who we are and became what they wanted us to be. That wasn't something we were willing to do. We stuck to our guns, and we can *finally* say that we're happy we did."

With all that in mind, perhaps it's more-than-fitting that the break-out track on **Trapt** is the previously mentioned *Headstrong*, a tune that seems to encapsulate in its brash sound and bold stance much of the musical ethic that has brought this unit to their present place in the rock world. Yes, for Trapt it's all been about determination—and the willingness to continually do whatever it took in order to stand out from the rock and roll crowd. But for these guys, being just a little bit different seems to have come rather naturally.

Trapt's long and often circuitous musical sojourn started back in 1996 when 16 year-old Brown and Charell—after indulging themselves on an eclectic blend of albums by Korn, Metallica and Pink Floyd—put their first band together. While that unit never got much beyond the occasional high school dance gig, by year's end they had recruited Ormandy and the true rock and roll vision of Trapt began to take shape. Slowly but surely the group began to expand their realm of influence, going so far as to record an indie EP in 1997. And while that disc didn't exactly light any major commercial fires, it convinced both the band and those around them that Trapt had something special going on. By 1998, the band had hit the road with the likes of Dredg and Papa Roach, and later that year they recorded their second indie

disc, *Amalgamation*. It seemed like all was going great-guns for this ambitious band, but less than a year later, Trapt would encounter their first major career hurdle.

"We came to a major fork in the road," Brown said. "High school had ended for us, and our music career was moving

along really slow, so we had to decide what to do next. We all had a desire to go to college, so we kind of went our separate ways. But, at the same time, we were all still very committed to the band, so we went out of our way to try and get together as often as we could. We didn't know where that kind of dedication would take us, but we wanted to see if we could make it happen."

Despite their divergent lifestyles, the members of Trapt soon managed to record

another indie album, *Glimpse* (from which the songs *Enigma* and *Hollowman* have been borrowed for their current disc) and play the occasional live gig. Their efforts were rewarded in late 2000 when they were offered a major label recording deal. But at that time, Trapt's members were still spread out to the four winds pursuing their educational goals. It was Decision Time! But considering how much they loved music, and how much they loved what Trapt was attempting to do, that decision wasn't particularly difficult.

Within weeks, the band members had all dropped out of college and relocated in L.A. to take advantage of their dream-come-true chance... only to have the label drop them before they even had the opportunity to finish their album. While such a fate might have spelled the demise of many other outfits, for Trapt is proved to be the catalyst for their current success. Their initial disappointment forced the band into a go-for-broke writing mode that eventually landed them both a slew of great songs and their current recording deal. And as can be heard on such tracks as *Echo*, *Still Frame* and *Enigma* (all produced by the legendary Garth Richardson), it's easy to tell that this is one band that'll go through hell or high water to attain their rock and roll dreams.

"At this point, it's easy to say that everything we went through has been worth it," Brown said. "But I don't know how many more disappointments we can take. We think we've made a strong album that's very representative of what we do best. Now all we can do is hope that people like it."

"We're finally being accepted for being who and what we are."

A close-up photograph of a man with dark hair and a mustache, wearing a red t-shirt. He is holding a black microphone to his mouth and singing with his eyes closed and a pained or intense expression. He is wearing a black wristband with silver studs on his left wrist. The background is dark and out of focus.

TRAPT

HIT PARADER

5 BANDS TO WATCH IN

2004

Much like watching the path of clouds in order to determine the next day's weather, sometimes it's possible to plot the future course of the heavy metal empire by closely monitoring the path of a few key bands. The success—or failure—of these groups will invariably go a long way in determining what kind of year it will be for the entire hard rock world in 2004. Some of these bands are relatively new to the scene. Others are returning heroes. Still others find themselves sitting on a career precipice with their future very much in doubt. With all that in mind, we present our look at 5 key bands to watch in 2004—groups that can make or break the entire scene in the 12 months ahead.

A PERFECT CIRCLE: Maynard James Keenan may just be the most enigmatic figure in the entire hard rock world, and the charismatic vocalist certainly seems to like it that way. Whether it's fronting his "regular" band, Tool, or leading into action his highly successful side-project, A Perfect Circle, Keenan has proven himself to be one of hard rock's true superstars. This time around, on their new album, *The Thirteenth Step*, the Circle men—who now feature guitarist Billy Howerdel, ex-Smashing Pumpkins guitarist James Iha, former Marilyn Manson bassist Jeordie White (formerly known as Twiggy Ramirez) and drummer Josh Freese in addition to Mr. Keenan—have supplied ample evidence as to why they may now rank as the most inventive and challenging band on the hard rock front. The platinum-selling success of their albums, as well as the sold-out nature of their tours, only proves that the metallic masses are more-than-ready to embrace such a cerebral approach.

"This isn't a band designed to play by conventional music business rules," Howerdel said. "But at the same time, we feel that we're presenting something that a wide-ranging audience can digest and enjoy... if they want to."

VELVET REVOLVER: It should certainly come as

no surprise that Velvet Revolver makes our list of *Bands To Watch In 2004*.

Featuring former members of Guns 'N Roses and Stone Temple Pilots, few groups in recent memory have caused more of an instant commotion within rock circles than the unit comprised of Slash (guitar), Scott Weiland (vocals), Duff McKagan (bass), Matt Sorum (drums) and Dave Kushner (guitar). With the likes of Audioslave paving the way for the return of the rock and roll "supergroup", this distinguished unit should make quick work out

of conquering the contemporary music commercial mountain once their debut disc emerges in February. That is, of course, if each of the VR gang can keep themselves away from personal problems, something that has plagued many of them at various times throughout their storied careers.

"We're all focused," Slash assured. "We've all been there at one time or another, so we have each other to lean on if the need arises. But we're all so excited about what's going on around this band that we don't seem to have much time to think about anything else."

JUDAS PRIEST: When news began to circulate late last summer that vocalist Rob Halford had rejoined Judas Priest after a dozen years absence, it was enough to make jaws drop and heads spin throughout the heavy metal scene. After all, the split between Halford and Priest (guitarists K.K. Downing and Glenn



Tipton, bassist Ian Hill and drummer Scott Travis), was one of the more bitter divorces in rock history. But with the Priest Beast's 30th Anniversary in the offing on '04, and the band members realizing that they're fast approaching what may well be their last chance to cash in big on their former glory, a reformation at this time was clearly in everyone's best interest. But what will Halford's return mean for Judas Priest? Does it signal a return of the Metal Gods of old? Does it guarantee a sold-out arena tour next summer? Perhaps... and the mere notion of such ear-blasting excitement is enough to get our metallic juices flowing.

"We're particularly glad to be able to present a reunited Judas Priest as we prepare to celebrate our 30th Anniversary as a band," Tipton said. "Whatever happened over the last decade or so is now basically forgotten. We're here to create new memories and build on Priest's historic legacy."

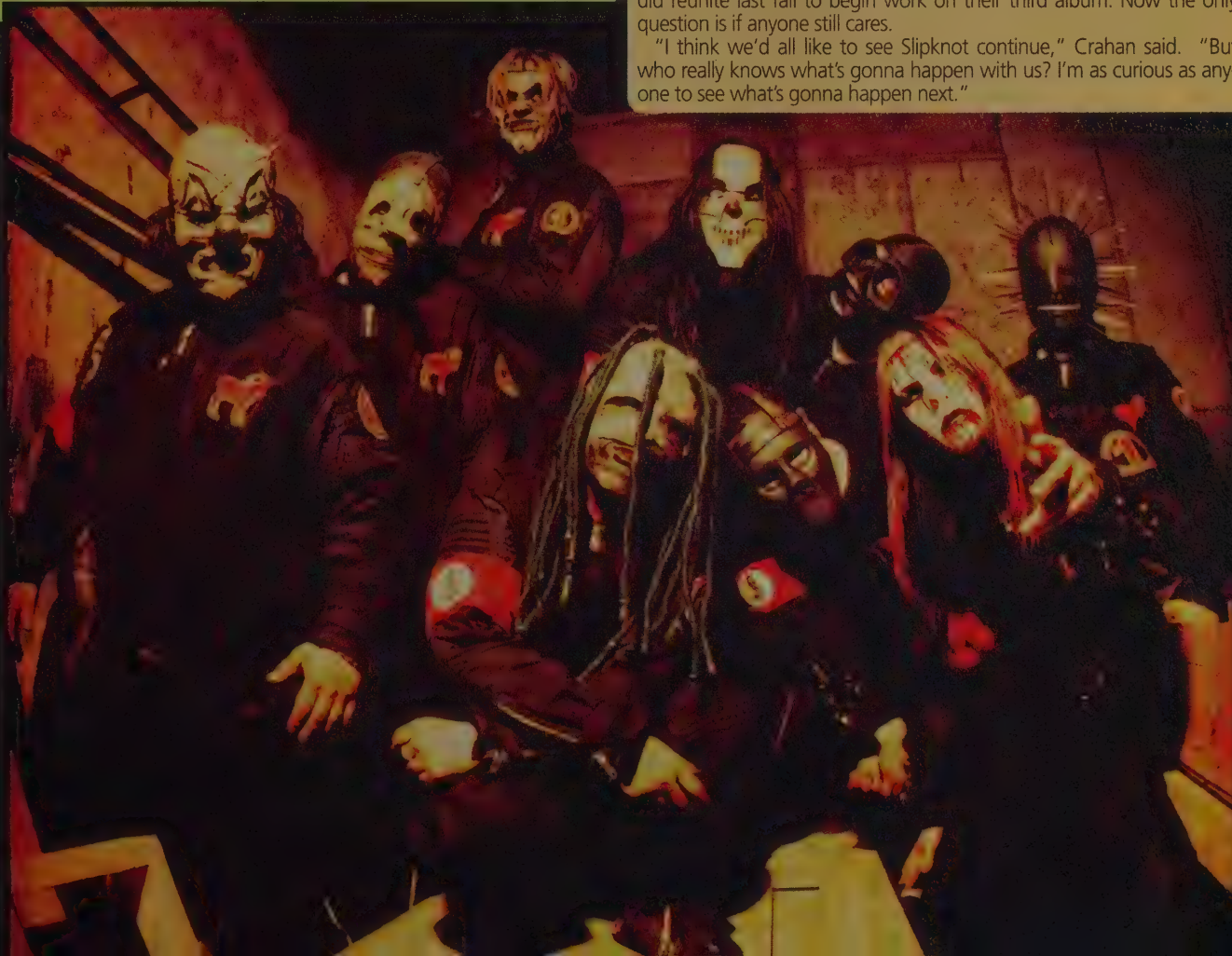
CRADLE OF FILTH: They were the headliners the *Ozzfest* second stage last summer, and by the end of that tour one of the most talked-about bands in the world was Cradle of Filth. Long regarded as little more than a Euro-metal, shock-rock "curiosity" by many State-side hard rock fans, the truth about this demonically-inspired Goth Metal band is beginning to become clear—they just may be one of the most talented, albeit disturbing, groups around. So what does all this mean for vocalist Dani Filth and his boys in 2004? If things go right, and the band's latest disc, **Damnation and a Day**, continues to generate the kind of media focus and fan frenzy that it deserves, Cradle of Filth may finally begin to attain the kind of global recognition that some have long predicated was their destiny.

"We've been very pleasantly surprised by how warmly American audiences have responded to us this time around," Filth stated. "Perhaps the time is right for a band like ours—that is very strong in both a visual and musical way—to enjoy our time of success in the States."



SLIPKNOT: While the other bands listed in our *Bands To Watch* feature are there because of the positive impact they should make on the hard rock scene in 2004, Slipknot is there for a different reason. What we want to see is if the Knot will emerge *at all* during the upcoming 12 months. After rocking the music world to its very core with both their self-titled Y2K debut, and their 2002 sophomore effort, **Iowa**, this cover-all-and-masks unit from the American Heartland was totally absent from the scene in 2003. Of course that doesn't mean that the members of this Nine Man Mutant Metal Army were absent from making music... it was just that they weren't performing together. Knot drummer Joey Jordison scored big with his glam-metal side-project, the Murderdolls, while vocalist Corey Taylor and guitarist James Root were enjoying success with Stone Sour. If that wasn't enough, percussionist Shawn "Clown" Crahan recently reappeared with his own side-band, To My Surprise. Obviously, all this outside activity didn't seem to bode particularly well for the future of Slipknot. But against all odds (and industry rumors) the group did reunite last fall to begin work on their third album. Now the only question is if anyone still cares.

"I think we'd all like to see Slipknot continue," Crahan said. "But who really knows what's gonna happen with us? I'm as curious as anyone to see what's gonna happen next."



METAL PREVIEW

2004

BY RYAN CLINE

A LOOK AHEAD

We've all been endlessly subjected to the various media prognosticators, visionaries, swamis and sooth-sayers who fill everything from afternoon talk shows to weekend sports broadcasts to prime time political analysis with their supposed Words of Wisdom. Each and every one of these charlatans seems convinced that they have a unique vision into the future... the ability to predict what's going to most impact our lives in the 12 months ahead.

Well, not to toot our own rock and roll horn too loudly, but we here at **Hit Parader** also have a pretty gosh-dam good record when it comes to gazing into the ol' crystal ball and envisioning what lies ahead for the heavy metal world. After all, weren't we the ones who predicted that Rob Halford would rejoin Judas Priest before 2003 was over? (What do you mean we weren't?) And didn't we tell you that Evanescence would emerge from nowhere to become last year's break-out sensations? (Okay, we admit it—we had never even heard of them before last April.)

But with all that in mind, we still feel ready, willing and more-than-able to once again don our forecasters turban and predict what some of the biggest stories of 2004 may be in the hard rock world. Of course, we're strictly doing this for your entertainment pleasure, so don't go postal on us if every one of these bold prognostications don't come to fruition exactly in the manner we say. But hey, if you don't like our predictions, why don't you try to make some yourself!

• Slipknot's third album will *finally* emerge late next summer. It will be warmly received by both fans and critics, but in the midst of a grueling six-month world tour, the band members decide to change their matching stage coveralls for European-cut Armani suits.

• Ozzy will announce that he's *finally* going to record a new album with Black Sabbath. A problem develops when he arrives at the studio alone and mistakenly bumbles into the wrong recording room. Before Sharon can find and "rescue" him, he ends up performing harmony vocals with a sect of singing nuns.

• Speaking of New Metal, people (including yours truly) will begin to realize that so-called New Metal is

now ten years old, making it not only not-so-new, but also not-so-different from "old" metal—which will make an amazing come-back in '04 thanks to bands like Iron Maiden, Judas Priest and AC/DC.

• Marilyn Manson will launch of popular new cable TV show, *Queer Eyes On A Straight Guy*. It will become one of the year's most talked-about shows, most notably when MM gives a needy fan sage advice on how to best wear prosthetic breasts.

* Bands like The Darkness and Jet will help launch a Euro-rock revival, the likes of which have not been seen since the New Wave of British Heavy Metal back in the early '80s. Whether or not these hard rock revivalists manage to give their State-side brethren enough of a much-needed kick in the rock and roll posterior will remain unclear by year's end.

* Kiss will announce their Farewell Show... which will kick off a decade-long, world-wide tour where the band performs a farewell concert in every city, town and hamlet in the world, including a native village in Borneo that has never previously had any electrical power.

• Metallica will decide to record yet another video in a federal prison, only to be detained inside the facility when it is discovered that Kirk Hammett has an outstanding parking ticket in Oregon.

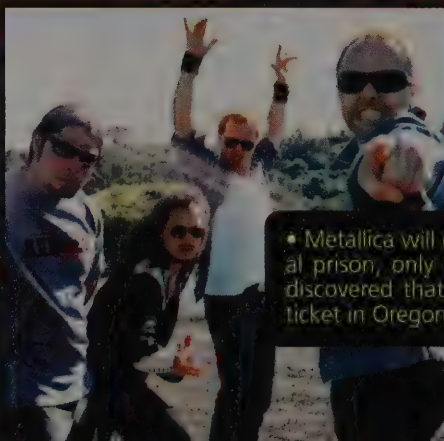
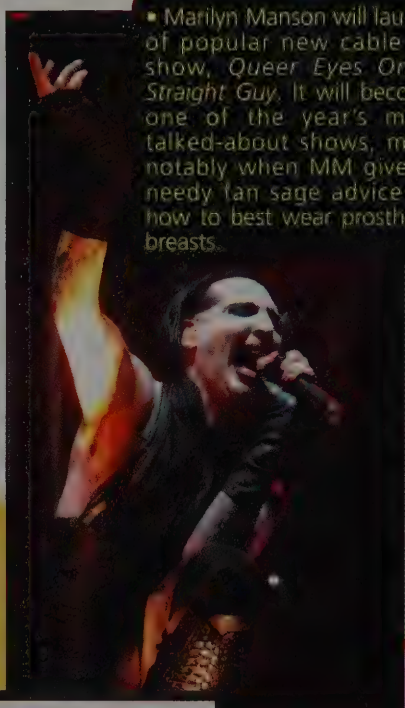
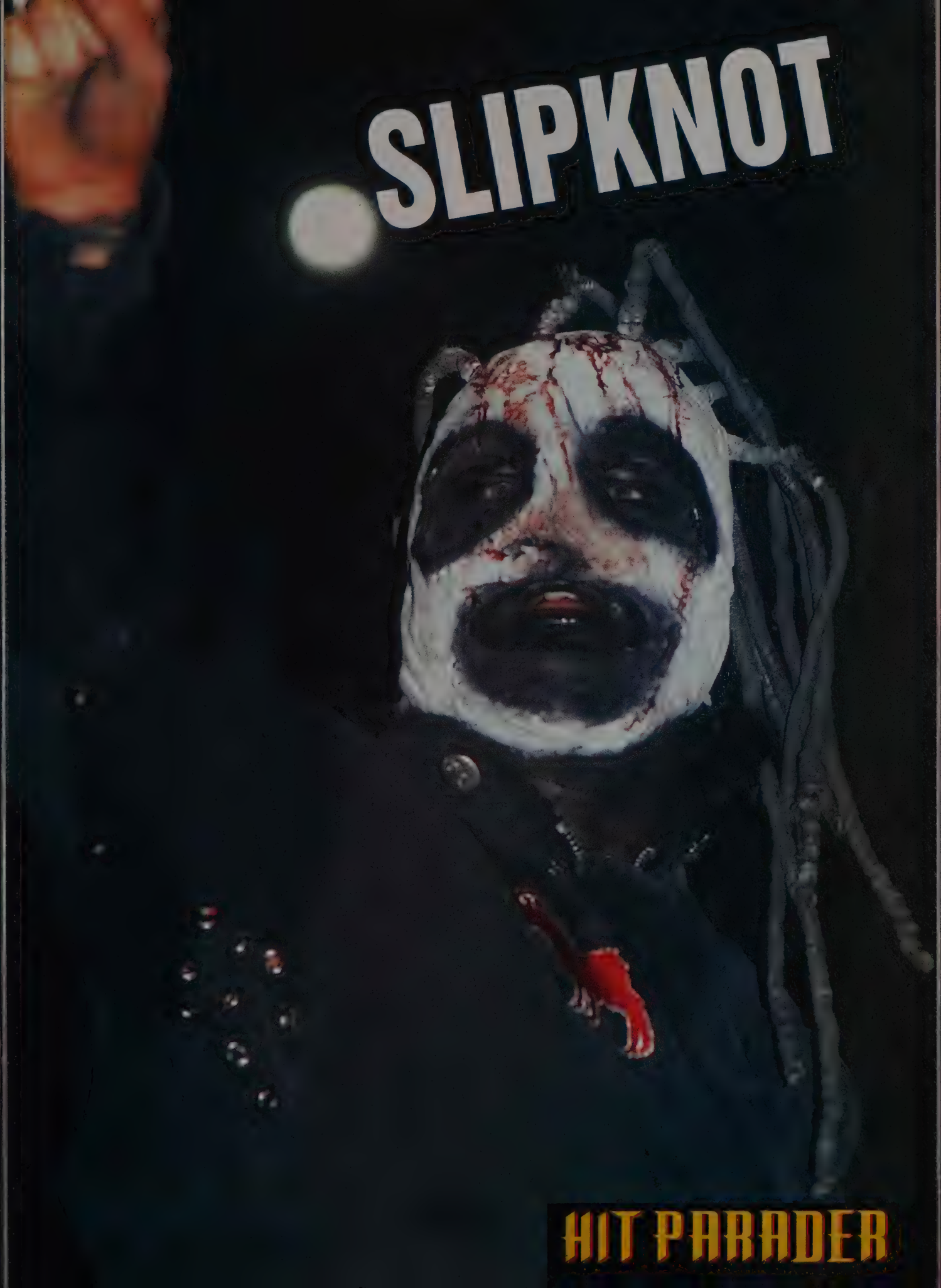
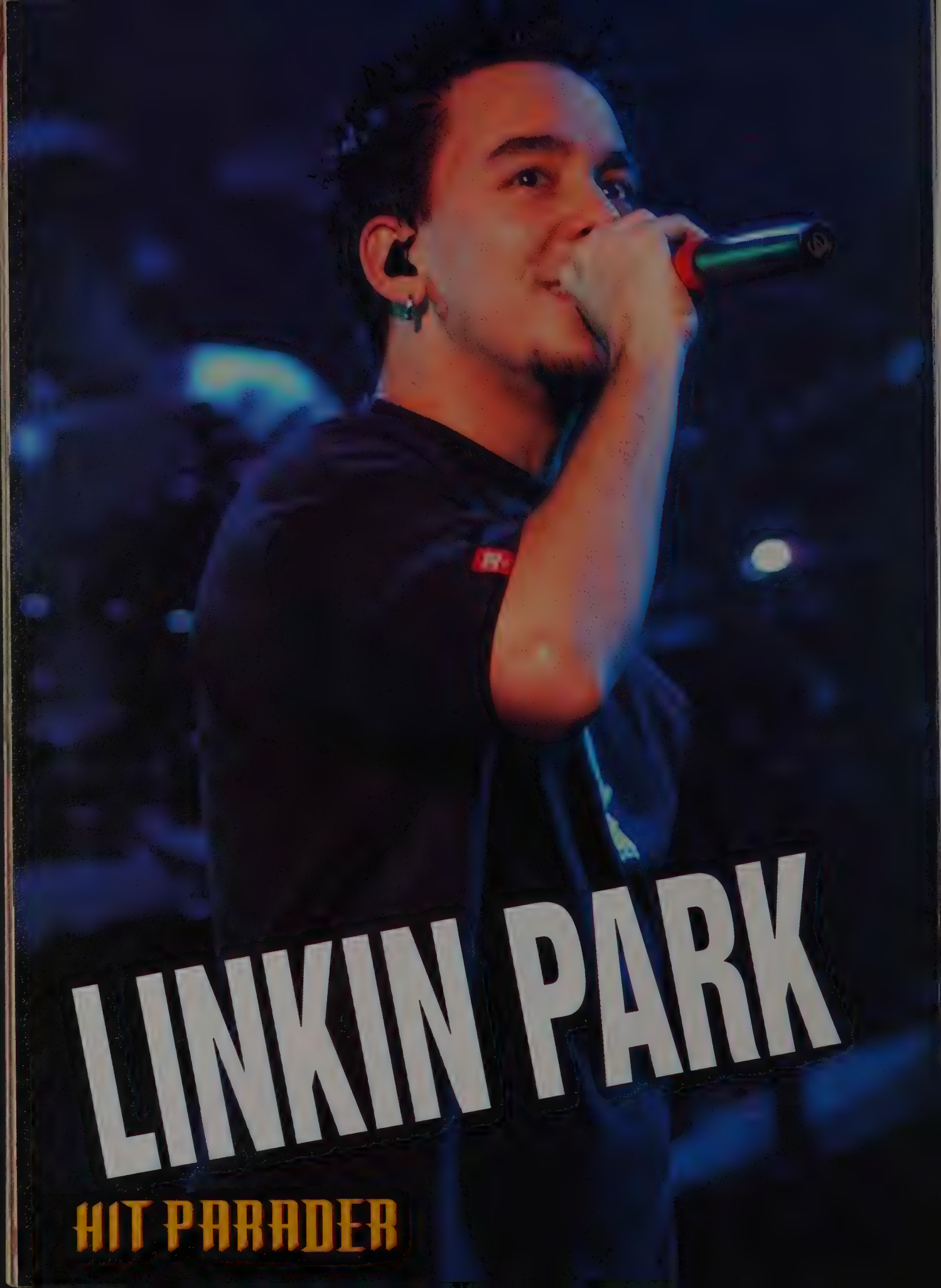


PHOTO: EDDIE MALLUK
PHOTO: FRANK WHITE

A close-up portrait of a Slipknot band member wearing a white, blood-splattered mask with black eye sockets and a wide, open mouth. The member has long, dark dreadlocks and is wearing a dark jacket with a red, claw-like detail on the collar. The background is dark with a bright, out-of-focus light source in the upper left.

SLIPKNOT

HIT PARADER



LINKIN PARK

HIT PARADER



• Staind's Aaron Lewis will suddenly realize that all the fame and fortune that have come his way have made him a happy man. He starts actually smiling on stage, throwing New Metal fans around the globe into a tizzy.

crews come to try to pry the vehicle free, they discover the problem—over a ton of gold and platinum records stored in the cargo hold.

* Puddle of Mudd's Wes Scantlin will introduce a hit new merchandising line—featuring a knit cap with long blond hair attached to it. Bald guys everywhere turn it into one of the season's major success stories.

• Static-X is forced to cancel a series of shows in the Midwest when frontman Wayne Static runs out of hair gel. Local convenience stores refuse to sell hair care products to guys, and tell the band to "go back to California."



"This may emerge as one of the most important years in metal history."

• In their never-ending efforts to be the Coolest Band in Rock, Korn will decide to work with some of hip-hop's leading video producers, who recommend that vocalist Jonathan Davis adorn himself with a bit more bling. However, the heavy gold chains force the vocalist to severely strain his neck, canceling a week's worth of live shows.

* Linkin Park's tour bus gets stuck in mud outside of Birmingham, Alabama. When rescue

• Velvet Revolver's debut album will emerge as one of the biggest hard rock releases of the year. But at the same time, former "friend" Axl Rose will demand that not only does he control the use of the name "Gun N' Roses" but also the words "velvet" and "revolver".

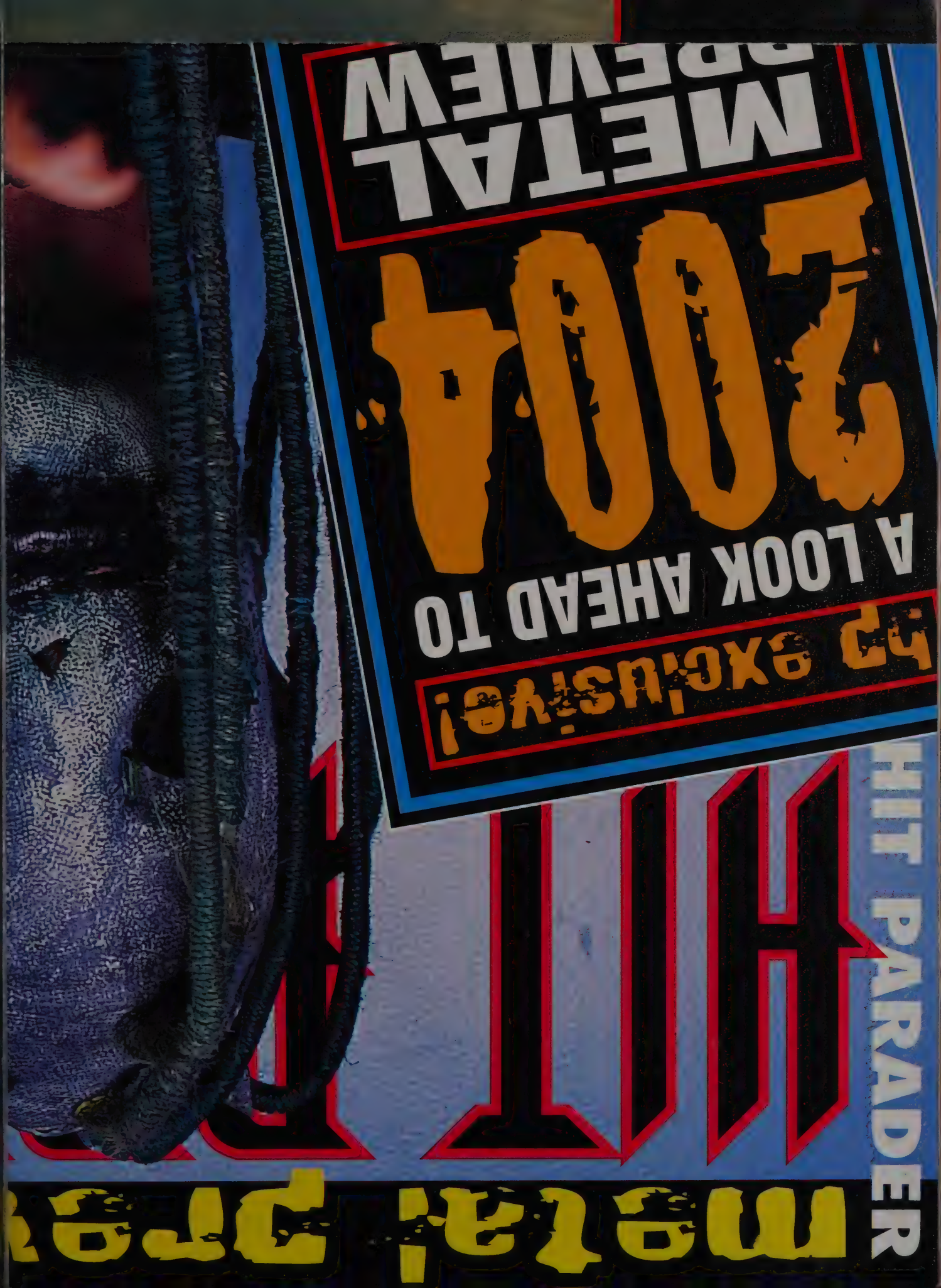
• Judas Priest's Rob Halford will confront protesters from PETA (you know... those animal rights people) who demand that he change his traditional black leather stage garb for pastel outfits made from "soft, absorbent cotton."

• At a concert near a retirement village in Florida, AC/DC will become the first band in hard rock history to simultaneously be handed a platinum album and an AARP card. Angus Young will thank the crowd and invite them all to the "early bird" dinner special.

• A band none of us have ever heard of at this moment will become huge superstars by year's end. Their songs will dominate the airwaves and they'll close the MTV Music Awards next fall. And then by mid-2005, we'll all be asking whatever became of them.



HIT PARADER



METAL
REVIEW

2004

A LOOK AHEAD TO

EXCLUSIVE!

HIT PARADER

metal!



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up exclusive!
A LOOK AHEAD TO
2004
METAL PREVIEW

**FREE!
GIANT
PULL-OUT!**



DAMAGEPLAN



JET

changing
faces of rock

SLIPKNOT



A PERFECT CIRCLE

conquering
heroes
return!



SEVENDUST

**PUDDLE
OF MUDD**



THE DARKNESS



VELVET REVOLVER

5
**bands to
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old school vs
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A PERFECT CIRCLE



KORN

"We've never been a band
into wasting money."

SOUNDING THE ALARM

BY ROB ANDREWS

A smart band learns from experience. A smart band quickly discovers what works best for them... and subsequently, what doesn't. A smart band senses when the time is right to shake things up... and when to stay the course. As anyone that's followed the rock world over the last decade knows all-too-well, Korn is one very smart rock and roll band.

In case you don't believe us, here's all the proof you need: As vocalist Jonathan Davis, guitarist Brian "Head" Welch, bassist Fieldy, guitarist James "Munky" Shaffer worked on their previous disc, **Untouchables**, they learned some very valuable lessons. Week after week of studio time went by—eventually turning into month after month—and costs on the disc began to subsequently go through the roof. In fact, by the time the band finally put the finishing touches on that album and handed it over to their expectant, and understandably anxious, record label, those studio expenses had reportedly reached an astronomical \$4 million—making it one of the most expensive hard rock albums of all-time. When you add in the fact that **Untouchables** eventually proved to be a somewhat disappointing commercial proposition—selling approximately 1.5 million copies—it's easy to understand why Korn sensed a change was in order for their recording proceedings.

Thus, when this legendary quintet started work on their new disc, **Take A Look In The Mirror**, earlier this year, Korn knew that they wanted to turn their recording process inside-out. They wanted to do away with the "one more time" mantra of an outside producer, and they wanted to change the very notion that making an album had to be a long, drawn out, incredibly expensive experience. So instead of following tried-and-true studio methods, the band worked at a fast-and-furious pace, producing the new disc themselves. And whether by design, execution or blind musical luck, the results they achieved this time around have already excited Korn fans more than any

disc the unit
has released in over five years.

"Spending money wasn't the issue last time, it was really a question of how much time we spent on the album," Fieldy explained. "We've never been a band into wasting money, that's for sure. On occasion, it has just taken us a long time to get everything done. This time we were aware not of the money being spent, but of the manner in which we were working. That made a huge difference."

Certainly the folks at Korn's record label are keeping their fingers crossed in regard to the commercial fortunes of this California-based unit's sixth disc. When you add the out-of-pocket costs for producing at least two videos to what the band spent last time in the studio, the label's up-front expenses probably exceed an amazing \$5 million. Using basic music-biz "logic", that roughly translates into the album needing to sell at least three million copies before the label begins to break even, and Korn begins to earn some money. Needless to say, **Untouchables** never even got close. This time around, figure Korn spent less than half that amount creating their new disc—showing a stark contrast in attitude, approach and execution.

"There's no question that Korn must be feeling a bit of pressure this time," said an industry insider. "That's only logical. They're at the point in their career when they can't just take their success for granted. Their original fans have grown older and possibly moved on to other things. They have to work extra hard to attract a new, younger audience—as every band needs to do these days. That does put the pressure upon them."

The simple fact is, however, that having a little extra pressure heaped upon their broad shoulders is certainly nothing new for the members of Korn. They've been there before, and they'll probably be there again before all is said and done in their historic career. And with the positive initial reaction to their new album pouring in from all corners of the rock world, it would seem that neither the band nor those who surround them will have to

worry about passing around a collection plate at any point in the near future. Indeed, with Korn's latest musical attack already in high gear due to their successful run at last summer's

Ozzfest, it would seem as if this unit has amped things up both internally and externally like they haven't done in a long, long time.

Those lucky enough to catch Korn during their recent Ozzfest road stint report that the few new selections the band managed to cram into their star-studded live set (including *Did My Time* from the recent **Lara Croft Tomb Raider** flick) certainly met audience expectations, standing out as some of the best tunes in the two-hour show. While the band members admit that they were more-or-less "testing" some of the new material, seeing how it would translate upon the concert stage, the response those new tunes received each and every night certainly filled the group's members with all the encouragement they could have hoped for. But it would certainly make sense that the songs drawn from their new disc would hit a responsive chord within the band's following. After all, they already rank among the heaviest, most guitar-driven material that Korn has ever recorded.

"To my ears, this is the most intense album we've done in a long time," Fieldy explained. "It wasn't something we consciously set out to do, it's just the direction that the songs took. I love it. The guitars sound so big, so heavy. But they're also playing a role that structures the entire song. It's amazing the sounds we've got on this album. I think that even we've been surprised by it."

With their new disc enjoying strong media and fan support, it would clearly seem like things are heating up in the world of Korn. With the New Metal scene (which they almost single-handedly helped launch with the release of their self-titled debut album in 1994) still roaring ahead, and respect for Korn's work at an all-time high, it would appear that it's only a matter of time before this powerful quintet regain their position as the most potent and important American hard rock unit of the last decade.

"This is an album that fits right in with some of the very first things we did," Davis said. "The whole 'feel' of it is right. When I took the music we had done and headed out on the road on my own to write the lyrics, I knew we had something very special."

PHOTO: FRANK WHITE



**JONATHAN
DAVIS**
HIT PARADER

Change is a natural part of the rock and roll process. Throughout their careers, many bands change record labels, change management affiliations and change musical direction. Sometimes, if circumstances demand it, band members even change their underwear. So it shouldn't have been that surprising to those who closely follow the contemporary music scene when it was announced that the ground-breaking heavy metal unit Ill Nino was going through some changes. Still, the fact that the explosive lineup that created the band's successful 2002 debut, **Revolution Revolution**, had been rather radically altered has been unsettling news to many of the band's hard-core followers. Gone from the scene are Mark Rizzo (guitar) and Roger Vasquez (percussion). In their stead are former Machine Head axe master Ahrué Luster and ex-God Is L percussionist Danny Guoto, who join up with hold-overs Cristian Machado (vocals), Dave Chavarri (drums), Jardel Paisante (guitar), and Lezaro Pina (bass) on the band's new disc, **Confessions**. Mixing a variety of Latin-tinged rhythms with pure metal aggression, on their second disc, the redesigned Ill Nino has emerged as one of the "hot" bands of the year. Recently we spoke to Machado about both the changes that have taken place within Ill Nino and the details surrounding this unit's latest disc.

ILL NINO

CAUSING A STIR

BY LEE TILLINGHAST

Hit Parader: Tell us about the changes the band has recently undergone.

Cristian Machado: We feel like it's a great new start for us. Having Ahrué and Danny join the band has given us a tremendous jolt. We went through a period of transition, and we've come out a much stronger, more cohesive band. We tried out about half a dozen guitarists, but from the moment Ahrué started to jam with us, we could feel that it was right. Same thing with Danny. He played all the tribal and Latin percussion on this album, and he's fit right in. It's a big deal to us that both of these guys have been friends of ours for a long time, so that made the transition even easier.

HP: How does **Confessions** differ from **Revolution Revolution**?

CM: Maybe the easiest way to describe it is that it sounds like we're a band that's spent a lot of time on the road. You hear the growth in the songs. It's more expansive in a lot of ways. It's just better! And having the new guys in the

studio added even more energy to the whole process. We can't wait to have everyone hear the album—and then to have them hear how we're gonna present all this stuff live. It should be incredible.

HP: We know that the first single from the album, *How*

when Dave, our former guitarist Mark and I first got together, which was about five years ago. Even before we decided to put together a band we started writing and even doing some recording. The sound we wanted to create came together fairly quickly, so

"We feel like this is a great new start for us."

Can I Live, was featured in the **Freddy vs. Jason** movie.

CM: Yeah, it was. That was great exposure for us. When you get the chance to have one of your songs appear in a movie like that, you know you're gonna be able to reach a bigger audience than ever. It set up the release of **Confessions** really well. And to have it come out as the lead single off of the soundtrack was really something special for us.

HP: For those who may just now be jumping on the Ill Nino express, please provide us with the essential info regarding the band.

CM: The place to start is

eventually we found everyone else, and started Ill Nino. It all came together very naturally for us. There was never a hurry to make an album or sign a recording deal.

HP: Once you did sign your deal, did you feel a great deal more pressure?

CM: I don't know if I'd call it pressure... but we did feel much more of a responsibility. We really started to focus on what we were doing. We always took it pretty seriously, even before we were signed. We were writing and rehearsing probably five or six hours a day. But after we got signed, we probably started playing ten hours a day. That carried

over right into the recording of the first album, and that was good because it prepared us for what was to happen after the album came out. Things do change.

HP: How do they change?

CM: Your time isn't really yours any more. You have people at the record label calling you up about certain things, and then there are the press interviews, the travel and the other things that go along with promoting an album and a tour. You're working with other people, and in some ways you're working for other people. It is a big change.

HP: How would you describe the band's sound?

CM: It's very heavy, with a lot of different influences thrown in. There are a lot of Latin flavorings to our music, which reflects our heritage and the mix of music that we grew up listening to. We were exposed to metal and Latin things on a daily basis, so to our way of thinking, they just work well together. I think we're an aggressive band that doesn't fall into any category that people might imagine. I mean we're definitely a metal band, but I don't think that description does our music justice.

HP: People talk about the "Spanglish" metal movement that bands like Puya have brought to the forefront. Do you view yourselves as part of that movement?

CM: I think we stand on our own, though we certainly do respect Puya and everything they've accomplished. We're not trying to be part of any movement, we're just trying to be true to ourselves and our roots. We use a lot of Latin instrumentation on our albums— things like congas and timbales— but that's just an extension of who we are. The guitars and the energy still dominate everything else.

PHOTO: FRANK WHITE

ILL NINO



HIT PARADER

When your name is Edsel Dope, there's just no such thing as a "normal" day. Indeed, for this staunch rock and roll individualist each and every 24 hour cycle seems jam-packed with equal opportunities to have fun, make great music and get into a little trouble. It's been that way throughout the life of this unique, rope-haired New York native, and now with the release of his band Dope's third disc, **Group Therapy**, it would seem that vocalist Edsel and his ever-changing lineup—which now features guitarist/keyboardist Virus, bassist Sloane Mosey and drummer Racci Shay—appear primed and ready to issue a major musical salvo aimed directly at the heart of the hard rock world. Recently we caught up with the ever-informative Edsel to learn all we could about all the recent happenings within Dope's strange rock and roll universe.

as far as what we want to do musically and how we want to act as a band. That's been a big

same approach to things that I have. As soon as he started working with us, we knew we had found our man. He brings so much energy and passion into the band. It's like a whole new dimension. I was inspired to play a lot of rhythm guitar on the album, and together we've given the band a much fuller, more intense sound. Drummers were a little more difficult to find. They're an unusual bunch by nature, I guess. But once we uncovered Racci we were thrilled. He's the sickest drummer in rock and roll—and we know that's really saying something.
HP: Did you feel

DOPE



GETTIN' SMARTER

BY ROB ANDREWS

Hit Parader: After two major label releases, you're going "indie" with **Group Therapy**.

Is that good... bad... or in the middle?

Edsel Dope: It's not good, it's great! We're in control of things again, and that's very important to us. Our last label didn't get behind us after our last album came out. They didn't offer us an kind of tour support and they didn't work out any deals with record stores. Kids were having to shell out full price—\$17—for that album. That wasn't good for them, or for us. Now it's our own company and our own vision.

HP: How does the new album differ from your previous two efforts, **Felons And Revolutionaries** and **Life**?

ED: It's a huge step ahead for us. You know, when we made our first album, we were still a relatively new band. The people in the group were still just getting familiar with one another and still learning what I really had in mind. In all honesty, for whatever reason, some of it didn't work out exactly the way we wanted it to—more on a personal level than on a musical one. Then we went through some more changes on the second album. Now we're a real band, with a shared musical vision. On this album we're all on the same page

help for us.

HP: It seems as if the band has undergone more than their share of changes over the last five years. Why?

ED: I guess you could blame the problem on me more than on anyone else. We put the band's original lineup together really quickly. We were really anxious to introduce Dope to America and just get the whole ball rolling. We found some good musicians, but as I soon discovered, we just didn't get along. The most important thing about any band is that everyone needs to share a sense of purpose. You've got to be friends. After all, you're living together for months at a time in tour buses and backstage. If you don't get along, not only are you miserable, but the music suffers. That's the last thing we ever wanted to happen.

HP: How difficult was it finding new musicians who fit into the Dope mold?

ED: Our guitarist, Virus, is another New York guy, so we knew he'd have the

"We had to grab

an extra pressure on your shoulders making a third album... especially without major label support?

ED: In some ways you feel more pressure because you know that there are a lot of fans out there who now have certain expectations. But in other ways there's a lot less pressure. Now you've established the fact that you can make successful music. You know that there is that audience out there. So the real pressure is what's placed onto your shoulders by your own expectations. I like the feeling of having a little pressure there. I work a lot better that way.

HP: You've never shied away from writing about controversial subjects. It seems that you've gone out of your way to do that again on this album.

ED: That's my life, what can I

say? When you grew up on the streets, as I did. When you had to do just about anything just to get by. When you've seen a lot of the seedier side of things by the time you're 20, you tend to gravitate towards unconventional, sometimes controversial points-of-view. But what amazed me was how when we were on the road last year, it seemed like kids from Kansas and Iowa could relate to what we were saying just as much as the kids of New York and Chicago. I think we speak a universal truth in a lot of our songs— whether people want to hear it or not.

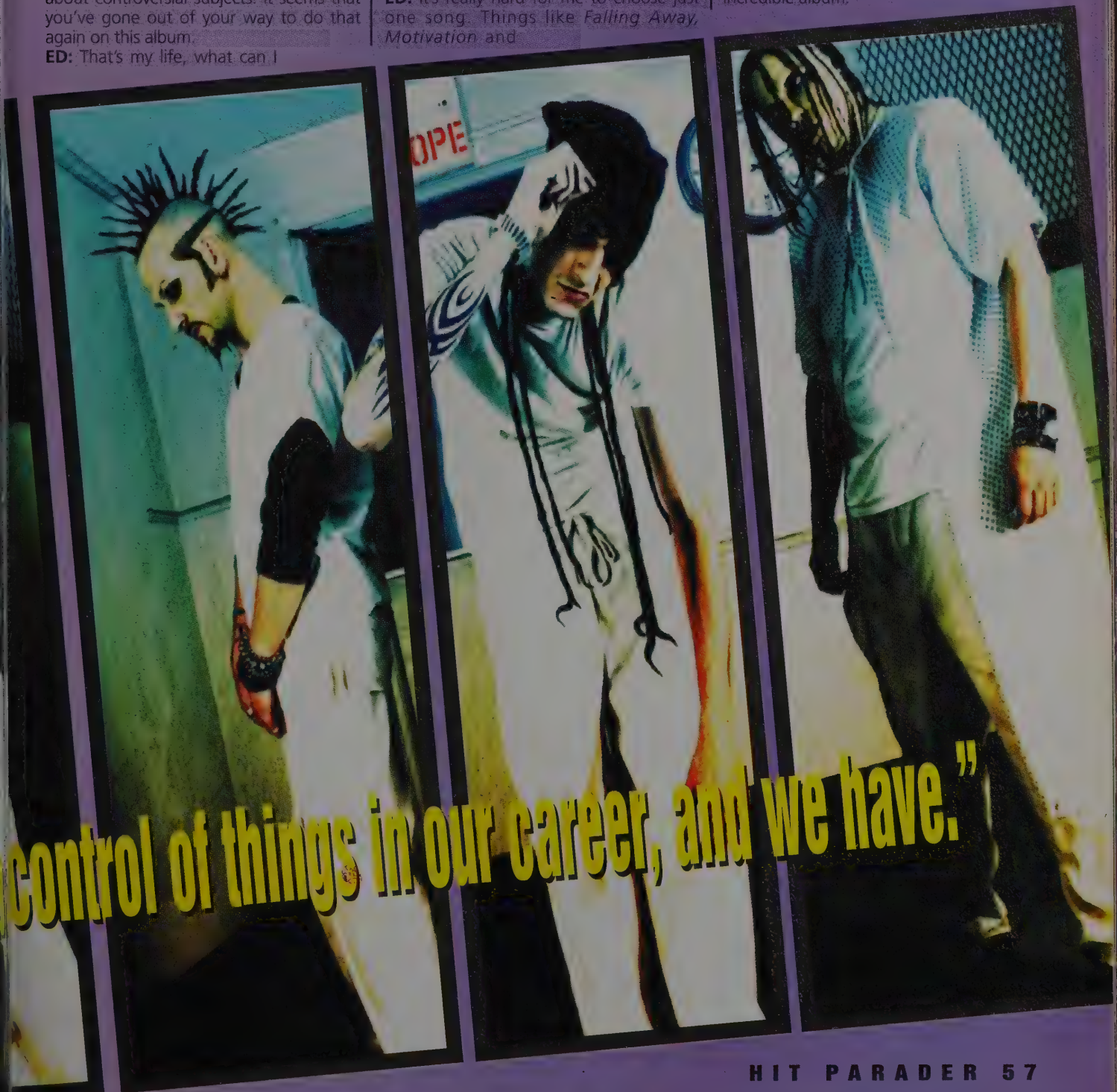
HP: Pick one of the new songs and tell us what it's about.

ED: It's really hard for me to choose just one song. Things like *Falling Away*, *Motivation* and

Bring It On just take what we do to a whole new level. There's anger, energy and passion in those songs— which are the foundational ingredients of what we do.

HP: So how would you sum up Dope's status in late 2003?

ED: It's time for a new album, a new tour, and a new round of getting out there and causing some trouble. We worked incredibly hard to make sure that this album was the best it could possibly be. We changed band members, wrote some amazing songs and spent a lot of time in the studio just to make sure that the world understood our commitment to making this an incredible album.



control of things in our career, and we have."

SPINESHANK

They've got an unusual name, and an even more unusual sound. But the fact of the matter is that

BY RANDY SMITH

despite their highly quixotic nature, Spineshank are one heck of a heavy metal band. As shown throughout their latest venture, **Self-Destructive Pattern**, this L.A. based unit has now put the entire spectrum of their metallic perspectives on display, in the process emerging as an even-more-potent force to be reckoned with. Now seven years into their still-burgeoning career, vocalist Jonny Santos, drummer Tommy Decker, guitarist Mike Sarkisyan and bassist Robert Garcia seem to have hit upon the magical musical groove that's destined to carry them to the very apex of New Metal respectability and success.

"We've changed as a band, but at the same time we've grown more comfortable with what we are as a band," Santos said. "And that's allowed us to be even more aggressive and more brutal in the way we attack our music. This is the most focused we've ever been. On our first two albums everyone seemed to have their own ideas and their own agenda. This time we approached making the album as a unit. We've also become more concerned with melody and making sure that each song is really something special. This band isn't about making noise anymore—it's about making music."

Making music, indeed! Throughout **Self-Destructive Pattern** this unit's special ability to shift metallic gears and grind out scathing

"We've changed, but we've also grown more comfortable with ourselves."

TOTAL REDEMPTION

lyrical messages marks them as one of their genre's most promising practitioners. Certainly such new songs as *Violent Mood Swings* and *Smothered* give ample indication of Spineshank's musical growth. This is a band that has clearly found the full strength of their rock and roll voice on their latest outing. But all of their musical expansion hasn't happened overnight for this quintet. Sometimes it takes a band a few years—and even a few albums—to find their real rock "groove." Such has apparently been the case with Spineshank, who on their latest outing present their most cohesive, powerful and overwhelming collection to date. Their third effort is a true coming-of-age celebration, a disc that takes many of the structural forms presented on this band's 1998 debut, **Strictly Diesel**, and on their 2001 follow-up, **The Height of Callousness**, and turns them inside-out, in the process, filling them out with a steel-tempered resiliency that brings every aspect of the group's sound to life.

"A lot of what's happened with us on this album," said Sarkisyan, "is due to the work of our producer (Gggarth Richardson of Mudvayne, Kittie and Rage Against The Machine renown.) We had worked with him on our last album, so we more-or-less knew what to expect from him. But we're not so sure that he knew what to expect from us. A lot had happened within the band since we made our last album. We had spent a lot of time on the road and had really grown as a unit. He immediately saw

that and took advantage of it."

It's taken Spineshank seven years of dedicated effort to achieve the stellar work presented on **Self-Destructive Pattern**. First formed back in 1996—at a time when their style of aggressive metal was far from "cool" in the always-trendy El Lay area—the quartet continued to ply their craft, slowly winning over converts throughout the So Cal area. By late '97 they had attracted some label attention, and after signing a deal with a leading indie firm, they proceeded to record **Strictly Diesel**. Despite some positive reviews and warm fan response, the band members now recognize that effort as merely serving as a musical appetizer for the "main course" of metallic mayhem that was soon to follow. Tours with the likes of Static-X, System of a Down and Fear Factory served to further expand Spineshank's quickly-expanding fan following, while simultaneously inspiring them to pursue the heavier musical direction featured on their sophomore outing, **The Height of Callousness**. While that album raised the band's public profile, and landed them prestigious gigs at events like Ozzfest, everyone involved sensed that there was still plenty of work to be done... and much of

that effort is now in full evidence on **Self-Destructive Pattern**.

"We realized where we stood in our career," Decker said. "We also realized that we needed

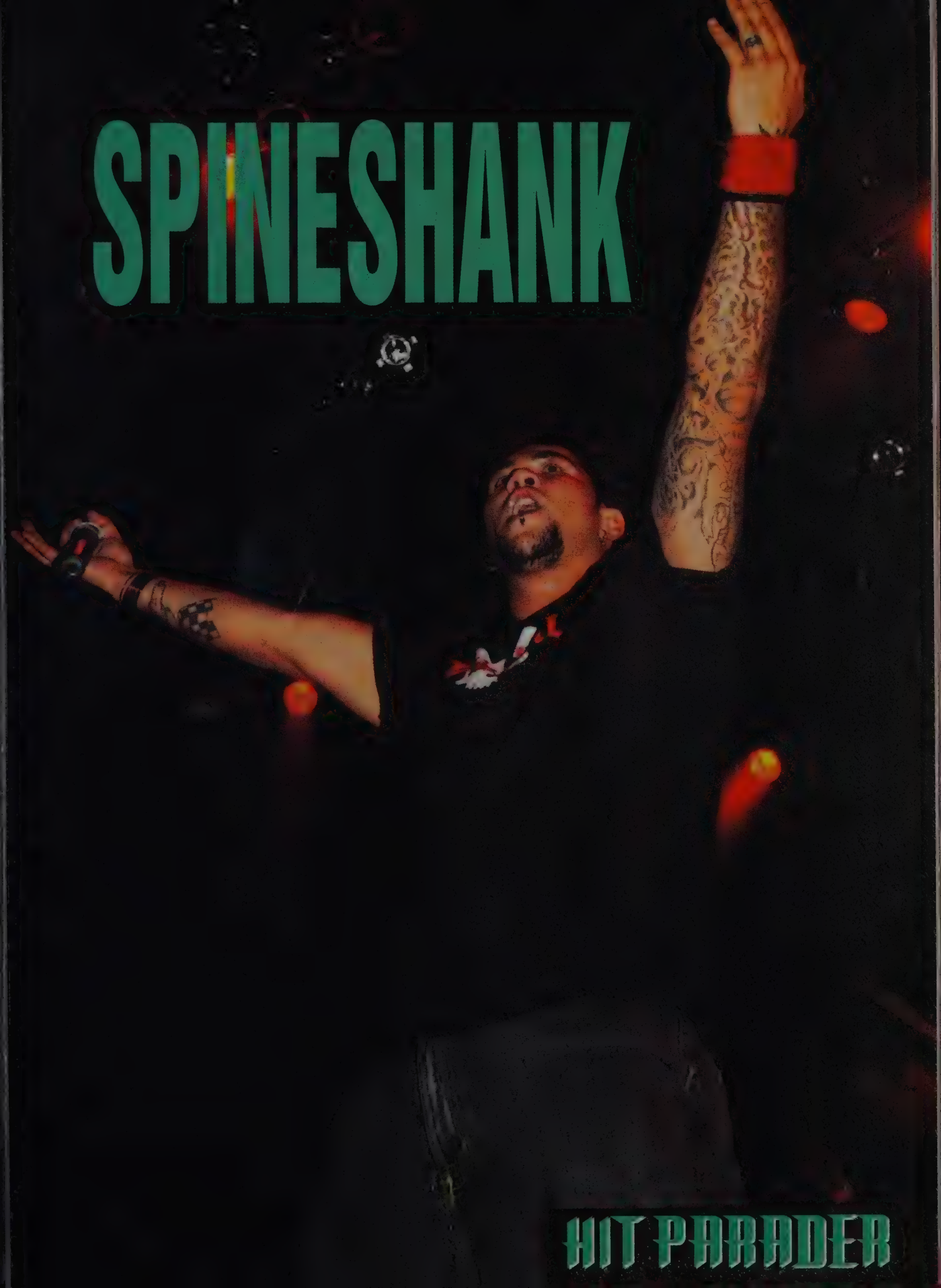
to put out a great record in order to start achieving everything that we believed was possible. We felt it was time to take everything to the next level. This record is more extreme in every aspect. The melodies are better, the song structures are more challenging and the anger is more focused. We wanted to stay true to the kinds who loved our last two records, but we were also determined to continue growing as a band."

With its down-tuned guitars, harsh melodic interplay and traces of electronic groove, **Self-Destructive Pattern** stands as a quintessential New Metal disc. While in some ways the changes in the group's musical approach may surprise (if not downright shock) some of their long-time followers, there's no question that on songs like *Forgotten* and *Beginning of the End* the full panoramic view of Spineshank's hard rock palate is brought into play—often with startling and unexpected results.

"This album is another evolution for this band," Santos said. "If you listen to the first two albums, and then listen to this one, it's almost like you're listening to an entirely different band. We knew that we had to grow again, and we did. We wanted to make an extreme record, while adding more variety to our sound. Some of the songs, like *Violent Mood Swings* and *Slavery* are brutal and relentless. Yet songs like *Forgotten* are much more melodic than anything we've done in the past. This time, we were determined to push ourselves and push the music to the limit. And I'm happy to say, that's exactly what we've done."

PHOTO: ANJAMARIE DISANTO

SPINESHANK



HIT PARADER

BY: AMY SCIARRETTO

Over The Edge

HARD ROCK'S NEW STARS

HATEBREED

Connecticut hardcore band Hatebreed are this decade's answer to Slayer. That's right. The burly four piece churns out only the deadliest, most savage metal. No frills, no apologies. That's Hatebreed.

In 2002, the band finally released its major label debut, **Perseverance**. Fans waited nearly five years for the album, which followed up 1997's 27-minute masterpiece, **Satisfaction Is The Death Of Desire**. Hatebreed toured relentlessly during that half-decade between albums, eventually selling over 200,000 copies of each of its albums.

This time out, fans don't have to wait another five years, even though band leader and scene presence Jamey Jasta (Jasta is not his real last name, but a reference to his first band, Jasta 14) has a plum nighttime gig: hosting MTV2's Headbanger's Ball. The jack-of-all-trades, who also runs his own record label, Stillborn Records, managed to record the album in between hawking videos by his metallic peers.

Rise Of Brutality was released in Fall 2003, less than two years after **Perseverance**. When **Rise Of Brutality** uncoiled, its sting was deadlier than anything Hatebreed had done previously. Paying as much homage to Slayer as it does to Sick Of It All, **Rise Of Brutality** sets a new standard in heavy metal and hardcore from the underground and below. Tougher and more brutal than a Mike Tyson fist

in the gut, **Rise Of Brutality** is vintage Hatebreed, and doesn't fix something that wasn't broken in the first place.

When we spoke to the raspy-voiced, cherubic-cheeked singer at the ripe hour of 10 AM, he was chipper and ready to go: When asked why there was a chasm in between the first two albums, and such a brief wait in between the last album and the new album, he responds, "I would have had **Perseverance** out sooner; it was hard to get in studio because of all the touring we did." Not to mention the band's somewhat acrimonious split from indie label, Victory Records. He continues, "Personally, I want to drop an album a year. We could drop two records a year, actually." That's not a surprise, since the 'Breed is famous for its two-minutes-or-shorter anthems, where mosh pits often produce more carnage than a battlefield.

"We want to release a lot of records," the singer/host reveals. "We don't want to be a band for a decade and only have three albums under our belts. The best is yet to come and we are still establishing our sound. The new album is the Hatebreed sound—it's what we sound like live."

Fans shouldn't fret, because the band's marathon tour schedule will not be pre-empted by Mr. Jasta's day job, a gig he clearly enjoys. He reflects on the position, saying,

"I didn't go into it thinking I am going to change MTV or be the voice of hardcore or be the governor. I wanted to see how a TV show is made. It's another part of the industry I was interested in. I am just there to introduce videos and interview bands. It's like any other job."

HATEBREED





AVENGED SEVENFOLD

Orange County, California metalcore band Avenged Sevenfold manages to do something that is often considered impossible in today's hard rock underground. The band, bridges the gap between classic, old school heavy metal and today's modern day, edgy hardcore. Old souls inhabit the bodies of Avenged Sevenfold's members. On their new album, **Waking The Fallen**, Avenged Sevenfold blast NWOBHM (New Wave Of British Heavy Metal) solos and guitar leads and high pitched wails, alongside chunky, mosh pit breakdowns and screams so feral they'll make the babyfine hairs on your arms stand on end. In fact, the conventional wisdom is that if Iron Maiden came back to life as a metalcore band, they would sound a lot like Avenged Sevenfold.

Vocalist M. Shadows— that's his stage name and he's not revealing his birth moniker— called in while on the road. He and his bandmates were traveling through New Mexico at the tail end of summer. It was hot and gross, but Shadows was in good spirits.

Avenged Sevenfold have a dark, gothic image— eyeliner, black nail polish, all black, fitted clothing— but it's certainly not a calculated gimmick.

"We stay away from being a cheesy horror band, but we have a dark vibe, which we don't want to go overboard with, But it's definitely an undertone. We look at bands like Iron Maiden who did outrageous things, like the whole Ed Hunter character, and were having fun. We wanted to have fake names and have a different persona than in our normal lives." So many bands today look like they just rolled out bed when they step on stage. Not Avenged Sevenfold. The band looks good and stand out from so many of its peers.

Another thing Avenged Sevenfold does to separate itself from

AVENGED SEVENFOLD

the pack is use fake stage names. The band is rounded out by drummer The Rev, guitarists Zacky Vengeance and Synyster Gates, and bassist Johnny Christ. The hip names, and how the band came up with them, don't have any deep, poignant meanings. The point of the stage names is to inject some rock star fun into the mix. "We thought we were cool," laughs Shadows. "And we came up with names and we agreed on them. Our fake names sound like they came from some basement in Europe. It sounds cooler to say Synyster Gates is playing guitar, rather than using his real name."

Avenged Sevenfold accept the Iron Maiden comparisons, but also claims other influences, including Pantera and Guns 'N Roses. "The new album has more groove-oriented riffs, and we go back to them more in the songs," says Shadows. **Waking The Fallen** is retro, but also features many modern elements. Despite a seemingly religious vibe to their name, album title, and lyrics, the band isn't spiritually based. For Avenged Sevenfold, it's about all the rock.

MISERY INDEX

When members leave a band under less than amicable circumstances, and go on to form a new band, the last thing you'd expect is for both bands to go on tour together, right? Well, such is not the case with Baltimore's Dying Fetus and Misery Index. The falling out among members of Dying Fetus, which resulted in the formation of Misery Index, did not prevent the two death metal bands from eventually hittin' the road together.

When I caught up with guitarist Sparky, Misery Index were prepping their vehicle for a tour, which included a stop over the



MISERY INDEX

border in Canada with their former band. Most bands, when discussing life on the road, have less than positive comments to make regarding border guards. Misery Index are no different.

"We're very careful with international borders," said Sparky, who roadied for Dying Fetus for five years before playing guitar as a member of the band from December 1998 through April 2001 and now plays guitar solely in Misery Index. "When we were in Dying Fetus, we were at a border check point in Texas. The INS guys hang out, and will pull you out of your vehicle and put their hands on their guns, and tell you to just give up your stuff. They threaten to impound your gear. Needless to say, most bands just pass over their stuff to prevent losing their gear."

Misery Index bassist/vocalist Jason Netherton also left Dying Fetus to form Misery Index. While Sparky exited the Fetus due to an argument he had with a bandmate, Netherton left to pursue a master's degree in International Relations.

International relations, huh? Shouldn't that make dealing with surly border officials a wee bit easier for Misery Index? As if! "Jason is abrasive with the authorities when he should be more diplomatic," Sparky explains. "He has short hair, so we let him talk to the border authorities. Most of the time, they'll be like, 'Get out of the car, long hair' to us. But if Jason gets into trouble and mouths off, we're the ones who bail him out!" How ironic!

Netherton is the sole remaining original member of Misery Index, which has been in existence for the past two years and released its debut, **Overthrow**, on its own Anarchos Records. It's been a changing cast of characters since inception, but the band has finally released **Retaliate** through Nuclear Blast

America. It's a teeth-bared, dark metal opus not unlike recent albums by dark metal masters Morbid Angel and Hate Eternal.

Retaliate was recorded as a three-piece, with drummer Matt Byers. The band tours as a four-piece, with an extra-guitarist. Byers was recruited after Kevin Talley, who was also a member of Dying Fetus, quit the band. Despite the revolving door membership, Misery Index soldiered on without ever succumbing to the disheartening feeling musicians get when having to replace members. "Sure, we were a little flustered when Kevin left," Sparky says. "We did an Internet clearinghouse drummer search, which is tough, because you find a musician, but you don't know them as people, and they don't have roots where you live. You have to help them find them a job and get acquainted. But we found Matt here in town, and he moved in. If Misery Index had dissolved at that point, I'd be a hired gun or play with someone somewhere. I had to figure out somewhere to play or I'd be doomed."

Things aren't "weird" between the Dying Fetus and Misery Index camps, despite the splintering. "Now I can be a fan again! Any thing in the past is all old news. Each band is going their own separate way! It's nice to get back together and we're all still friends," laughs Sparky.

MONDO GENERATOR

Mondo Generator's Nick Oliveri spends most of his days and nights as Josh Homme's co-conspirator in the monolithically popular rock band, Queens Of The Stone Age. But that doesn't prevent Oliveri from pursuing other interests, includ-



MONDO GENERATOR

ing the down 'n dirty Mondo Generator.

It's midday, and Oliveri is in Ireland, about an hour away from hopping on stage to play a gig with Mondo G when we connected via an international cell phone call. He is rushed, but not short on words, nor is he rude. He's quick and to the point. In fact, he is learning how to play a particular bass part before he hits the stage, but he graciously takes a few minutes out to talk to **Hit Parader**. What a swell guy.

Oliveri does not view having a "side project" in a time when his main band is blowing up on a massive, mainstream scale, as a juggling act. He handles it all in stride. "I insist on doing the side project. If you think you're doing too much, then you're doing too much! I don't think I am doing too much," he explains. "It's a necessary thing, to do other bands. I have to do it, because some songs in me aren't Queens songs, but because they aren't Queens songs doesn't mean they are not good songs, you know?"

Oh, we know. It's fitting for musicians to have other outlets for the songs in their souls. Mondo Generator has been in existence since 1997, but it's been an "on and off situation," according to the bald 'n bearded Mr. Oliveri. "But it's been more off than on and that is because we're busy with Queens and I can't get away. I don't want to get away from Queens, either. But I do play with Mondo Generator when-

ever I can. When I can, I do it fully. When we're out, we do our thing. When the other members of the band are at home, they have loads of stuff to do. No one is going, 'Hey, dude, we don't have anything to do right now while you're busy with Queens' or 'When are we going to have stuff to do?' Everyone has other obligations, as well."

Mondo Generator is often deemed "stoner rock," a tag Oliveri detests. He feels the term "limits" how talented the players in the band really are. MG just released **A Drug Problem That Never Existed** on Ipecac Recordings, the quirky label owned and operated by Faith No More/Mr. Bungle/Tomahawk singer Mike Patton. The band features former Kyuss/Fu Manchu drummer Brant Bjork among its ranks. Homme, Screaming Trees' Mark Lanegan, and an assorted variety of musicians play on the album, which brims with thick, distorted riffs and rock 'n roll jams and frenetic, punk rock blasts.

Oliveri was able to help promote the album on last summer's Lollapalooza, where Queens Of The Stone Age were a featured performer.

"Mondo played some Lollapalooza shows. Sure, it was double duty, but it was a lot of fun: sitting around, BBQing, and getting drunk! But I want to play as much as I can. I can always sit around and have fun at home, so it wasn't tiring to have to play with both bands!"

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It seems rather safe to say that Maynard James Keenan ranks among the rock world's most unique individuals. Long known, and long revered, as the hypnotic vocalist for the multi-platinum super-group Tool, in recent days Keenan has once again temporarily shifted his focus away from that unit (with whom he hopes to finish recording a new album by the end of 2004), and towards his "other" project, A Perfect Circle. Working with guitarist extraordinaire Billy Howerdel, ex-Smashing Pumpkins guitarist James Iha, bassist Jeordie White (formerly known as Twiggy Ramirez of Marilyn Manson infamy) and drummer Josh Freese, Keenan has helped create a stark, gripping, all-powerful rock sound that blends metallic power with haunting lyrical and musical sound-scapes. As shown throughout A Perfect Circle's latest disc, **The Thirteenth Step**, which follows three years after this unit's debut album, **Mer de Noms**, first dramatically placed them on the rock and roll map, this is a band expressly designed to push the contemporary music boundaries to new extremes. Recently we were able to learn more about this always tantalizing project directly from the enigmatic Mr. Keenan.

Hit Parader: What is the significance of the title **The Thirteenth Step**?

Maynard James Keenan:

It's really simple. While we were recording this album the thought crossed my mind that I had been living in Los Angeles for 13 years. So in some ways, this is the "thirteenth step" of my time in this particular environment. But it also represents another step in my life—not away from anything in particular, and not towards anything—just another step with an exciting new album.

HP: A name like A Perfect Circle lends itself to so many interpretations. What does it mean to you?

MJK: There are many layers to the name. One is the timing issue that goes all the way back to when we first got together. We were going to play a show and we didn't have a name. We were reading some of the lyrics and "perfect circle" is in a line in one of the songs on the first album. But it does go beyond that. It's the whole idea of a group of people that have come together and completed each other in some meaningful way. And there are other interpretations of the name, but I'll let you explore those possibilities on your own.

HP: Many people will try to compare your work with this band to your work with Tool. How do the band's differ in their approach?

MJK: At times, I have experimented a lot with a lot of harmonies and layered vocals in this band. I really don't do very much of that with Tool. There's also a very different band dynamic. In Tool, it's the four of us getting together and we try to find a middle ground where we can all meet and make music. In A Perfect Circle, Billy tends to complete a lot of the music before I even get really involved in an album. So my role at times can become coming up with lyrics and vocal melodies for what he had already written. That has been a very different way of doing things for me, but I have really enjoyed it.

HP: How did that way of writing impact the songs on the album?

MJK: In the past, I've approached a lot of my writing from a knowledge base, where I take some subject matter and try to personalize it. That's kind of writing more of a left-brain function, not necessarily very intuitive, not as emotional, more of a thinking process. That makes the creation of music a series of mental puzzles. With this band I abandoned the books and just got down to the bare bones of my feelings. I went directly to relationships and I explored the engines involved with them. It comes directly out of the music. I tried to listen to the music, and see where it took me. I wanted to listen to what was being said by the music and what kind of emotional dynamics were coming out of those sounds.

HP: Is there any particular song on **The Thirteenth Step** that you think best reflects your creative process?

MJK: For me, perhaps that would be *Weak And Powerless*. It took a little longer than most of the others because I could hear there was something very special about that song. I was holding that song very close and trying not to finish it until I was sure that I had done it justice. It touches on the need of exorcising demons—which is something we each need to face, whether we realize it or not.

HP: How did Jeordie and James come into the band?

MJK: Billy had known Jeordie for a long time, back to when he was touring with Nine Inch Nails and Marilyn Manson was their opening act. They had apparently stayed in touch over the years, and when Jeordie heard that we were looking for a bassist, he approached Billy and then Billy brought the idea to me. We all got together and made some music, and it just clicked. It was kind of the same thing with James. We had a guitar opening and Billy had always admired his playing. He sent him an e-mail and pretty soon after that we got together. That's the way it worked for us.

HP: How have your latest studio creations been working out on stage?

MJK: They've worked out very well. The stage and the studio always present different challenges and satisfactions. It's hard to say which I like better. In the studio you're dealing with your own dynamic—your relationship with the room you're standing in and the mike that's in front of you. You're trying to figure how to make your piece of the big picture fit properly. And then live, there's a billion other variables. You have an entire audience, and a different room every night. The only constant is you are playing with the same people each night. On stage it's more about the moment than it's about the over-all process.


HP: Have you been pleased by the band's live shows?

MJK: Yes, but at this stage the tour is still in its infancy. But it's nice to have two albums out. It gives us more flexibility on stage. I think the music has been speaking for itself, and that we've been getting a lot of passion out of the music. But as it goes and grows, we'll be adding some visual eye candy where we'll really take it to a whole other level. So rest assured that we still have a few tricks up our sleeve.

A PERFECT CIRCLE A TOUCH OF INTRIGUE

BY RICHARD HEIMLICH

"I have experimented with a lot of layered vocals in this band."



A PERFECT CIRCLE

HIT PARADER

Nickelback's vocalist/guitarist Chad Kroeger likes to keep busy... very busy. Since he scored a breakthrough hit with his band's multi-platinum 2002 release, **Silver Side Up**, this Vancouver-based rocker has contributed hit songs to both the **Spider-Man** and **Charlie's Angels: Full Throttle** soundtracks, as well as writing material for a wide variety of artists including country/pop superstar Faith Hill. But don't for one second think that all this activity has diverted his attentions from his primary mission—completing work on Nickelback's latest disc, **The Long Road**, with bandmates Ryan Peake (guitar), Mike Kroeger (bass) and Ryan Vekedal (drums). That disc is now racing up the charts, but as we discovered during this recent talk with Mr. Kroeger, there's never time to kick back and relax in his ever-hecktic world.

Hit Parader: So how do you feel now that you've completed the new Nickelback album?

Chad Kroeger: I feel like we're in pretty good shape. It was a lot of work to finish this album. I had 18 songs written earlier this year, and then we slowly started finishing them off and deciding which ones to put on the album. In some ways it was kind of an on-going process from the first album—especially since I never really took a vacation. Almost as soon as we got back from our last tour, everyone else took off for the hills. I couldn't reach them if I wanted to. They needed a break and they deserved a break. It's been a long, hard, but very rewarding couple of years. But for me, working on new song is my vacation. There's nothing I'd rather be doing.

HP: Are you ready to go on the road and stay there for the next year to support **The Long Road**?

CK: We've had a little time since we finished our studio work. Everyone's back from their various holidays, and we're all very focused on this tour. We know we have something to live up to after the success of **Silver Side Up**, and we want to make sure that no one is disappointed. We're gonna go out there, and stay on the road until there's no place left to play.

HP: Now that you have the focus of the world upon you, did Nickelback approach this album differently than **Silver Side Up**?

CK: I believe that every band has some sort of a game plan when they record a new album. That's true with us as well. You approach it with certain expectations of yourself and of those you're working with. A band knows how they'd like to tour, and what kind of support they want the album to have. But with so much attention being focused on us even before the album comes out, a lot of that has gone right out the window. I think this album is even better than the last one—it has a real solid, gritty quality to a lot of the songs. And it tackles some very unusual topics—which I guess is kind of a trademark of ours. We're not your typical band when it comes to the subjects of our songs.

HP: Did the degree of success you attained

with **Silver Side Up** surprise you?

CK: It did... and it didn't. I don't mean to sound confusing. But of course it was surprising when we had never had the kind of recognition before. Our earlier album, **The State**, had sold something like 200,000 units. We had a couple of songs—*Leader of Men* and *Breathe*—that got some significant airplay. We figured that was it... a nice, solid start to things. We expected the next album to make a sig-

"It's been a long, hard but very rewarding couple of years."

nificant, if not particularly spectacular jump from that starting point. But obviously, **Silver Side Up** took everything completely to another level. *How You Remind Me* was just such a big song for us—nobody could have anticipated that. But because we had been around for a few years, and had gotten our feet wet in terms of dealing with the media, the record label and the fans on the road, we were able to adapt fairly quickly. We went from being an opening act for 3 Doors Down, to a headliner in a matter of weeks, and things just built from there.

HP: How has success changed the band—as people and as musicians?

CK: We are what we are. I don't think we've gone through any fundamental changes. We've still got our feet on the ground. We always figured that any recognition we'd get was because of our ability to write and play. I guess that's the way it should be. We want to stand on stage and entertain people with music, not theatrics. We don't have anything against some of the things that have gone on in rock and roll over the last few years, but they're just not for us. Our goal has always been to write great songs and

then let the chips fall where they may. So far, they've been falling just where we want them.

HP: We hear you've been writing a song for Faith Hill?

CK: (Laughing) I found out through someone at her label that she's a fan of ours. She apparently wanted to contact me about writing a song for her last album, but for whatever reason that didn't happen. But now that she's got a **Greatest Hits** album supposedly coming out, the idea of writing a new tune has come up again. It was different for me because I had never written a song from a woman's point of view, and I found that very interesting. I still don't know if she'll record the

NICKELBACK

ROAD WARRIORS

BY RAY MEYER

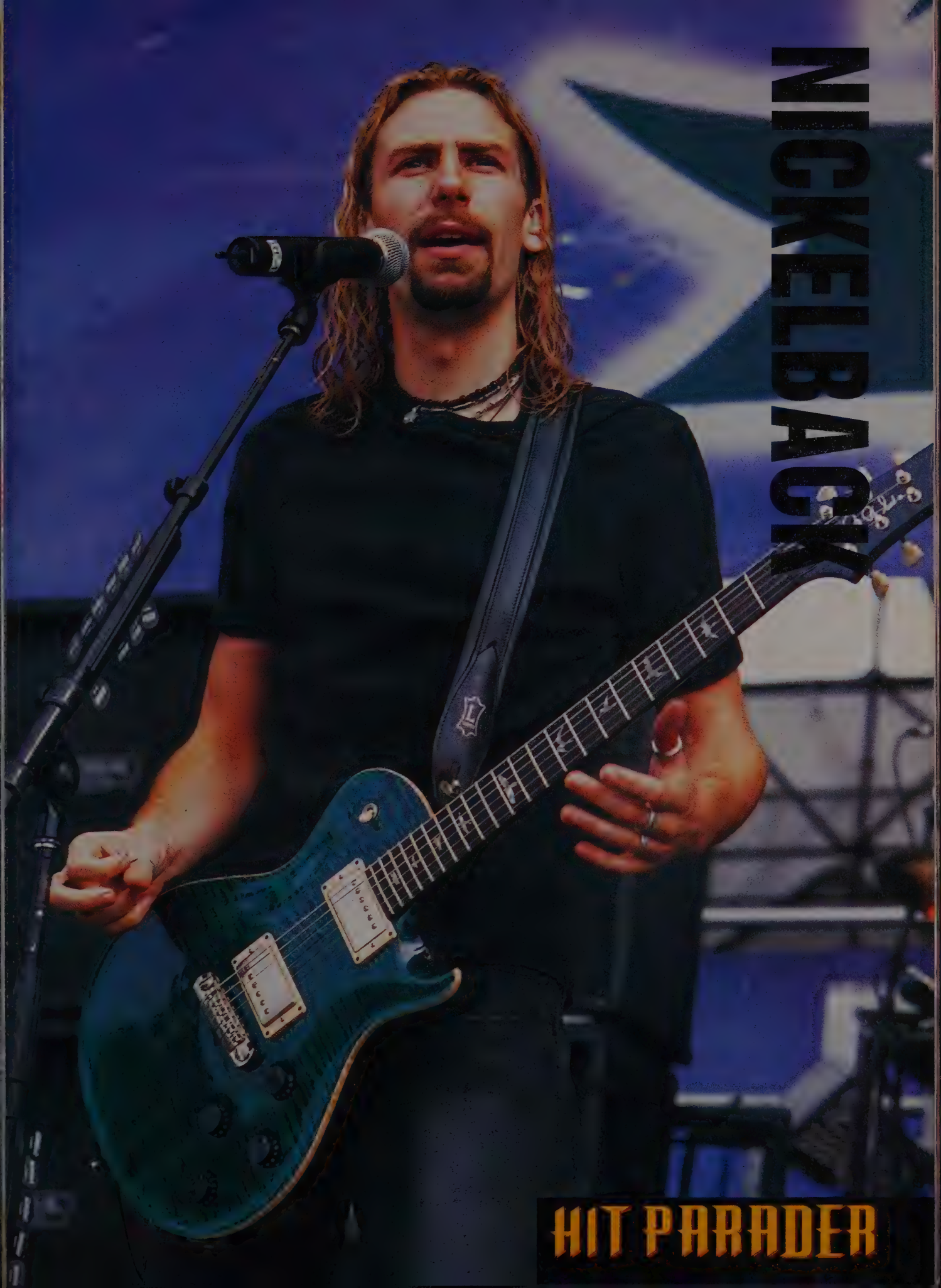
song or not, but there seems to be a good chance of it happening.

HP: You've kind of become the King of the Movie Soundtracks. You worked with Saliva's Josey Scott on the **Spider-Man** track, and then you teamed with Pantera's Dimebag and Kid Rock for the **Charlie's Angels** tune.

CK: Yeah, it's been a lot of fun. The success we had with *Hero* on **Spider-Man** really opened my eyes, and when the chance came to record a version of Elton John's *Saturday Night's Alright (For Fighting)* for the **Charlie's Angels: Full Throttle** movie, I jumped at it. I've always been a huge Elton fan, so doing that song meant a lot to me. I did most of the work on my own, but I happened to take the tape along with me when I visited Dime in Dallas. He heard it and I asked him if he'd want to play the solo on it. I kind'a worked the same way with Kid Rock. I didn't come right out and tell him what I was up to—I was sneaky. I was at his home studio, just listening to various things, and I put the tape on. He heard it and said, "I used to play this song years ago!" Right then he started singing along. From there it was pretty easy to get him to sing on the final version.

NICKELBACK

HIT PARADER



PANTERA

END OF THE LINE?

To be brutally honest, things aren't looking particularly good for

Pantera these days.

Vocalist Phil

Anselmo, busy with

his latest side-project

Superjoint Ritual,

apparently isn't talking to either Dimebag or drummer Vinnie Paul, who have started their own off-shot band. People at the band's label shake their heads in frustration whenever the name of Pantera is mentioned. Fans everywhere shake their heads in consternation and concern when anticipating a band announcement that they dread to hear.

No matter how many industry sources try to squelch any and all such talk, as rumors of Pantera's rumored demise fill the rock wires, it seems as if this historic unit—one of the premier American heavy metal bands of the last decade—has clearly seen better days. Perhaps that is why the strident sounds contained on the band's recent "hits" collection, **The Best of Pantera: Far Beyond the Great Southern**

Cowboy's Vulgar

Hits seem to be

particularly

poignant. If, indeed,

Pantera is to be no more, this disc serves as ample evidence of exactly what each and every one of us will be missing when these Cowboys From Hell go on their last rock and roll round-up.

"I don't know what's gonna happen with Pantera," Anselmo recently stated. "But I do know that I haven't talked with those guys in a long time. They're doing their thing, and I'm doing mine. There's no real anger between us, it's just that we don't see a reason to be making music together at this point. Maybe that'll change at some time in the future... maybe it won't."

Filled with such raucous crowd-pleasers as *Cowboys From Hell*, *Revolution Is My Name*, *I'm Broken* and *Goddamn Electric* as well as cover-tunes like Ted Nugent's *Cat Scratch Fever* and Black Sabbath's *Hole In The Sky*, if **The Best of Pantera** is to serve as this unit's musical swan-song, than a fitting end to an amazing ride it will be. But before we start writing the epitaph for this pounding foursome, let's all hearken back to a happier time just a few years ago, a time when Pantera was rippin' it up on the road, and leaving a swath of metallic destruction in their wake. It seems like it was only last week, but it was actually two years ago when we last visited these Texas rockers on the tour trail, and quite a time was had by all.

We recall that it was an hour before show-

BY ROB ANDREWS

time, and Dimebag and Vinnie Paul were standing in the crowded basement of a faceless Midwestern arena talking with a group of local radio contest winners. As the assembled throng of perhaps a dozen invited guests shifted nervously from foot to foot as they awaited to ask the pair of rockers their various questions, Pantera's guitarist and drummer seemed totally at ease. It was obvious they were loving the attention being showered upon them, as well as the chance to just hang out with some of their ardent supporters. When posters and photos were shoved under their noses, they signed 'em with a smile, and when they were asked "How loud do you play?" for the tenth

over or just not feeling

that good—when the lights go up and the music starts to play all that's forgotten. For the next two hours, I'm on top of the world."

As soon as the house lights dimmed and Pantera took to their massive stage, an almost frenzied ambiance filled the sold-out house. While there was no question that this power-packed quartet were totally in charge of that evening's festivities, as the mosh pit in front of the stage began to grow, and the fans who remained at their seats grew more aroused, a feeling of slightly-controlled chaos reigned. That was exactly the way Pantera liked it. As they tore through material not only from their

latest disc but also from such classics

as **Far Beyond Driven**,

Cowboys From Hell and **Vulgar**

Display of Power, no one in

attendance could question that they were experiencing a night they'd not soon forget.

With

Anselmo controlling center

stage with his

wild, wolf-like moves and gut-wrenching vocals, and the band's rhythm section providing a sense of surprising control to the hell-bent proceedings, it was left to Dimebag to add his unique flourishes to Pantera's musical outpouring—and the six-string master delivered time after time. Mixing heavy-handed riffs with fleet-fingered leads, the bearded guitarist frequently resembled a whirling dervish as he made his way back and forth across the stage. It was music, it was metal and it was magic all rolled into one incredible package—the kind of show that only Pantera seemed capable of bringing to their fans on an every-night basis.

"Man, when I get up there I feel like a man possessed," Dime said with what now seems to be a heart-wrenching twist of irony considering this unit's uncertain future. "I don't care if it's the first night of a tour or the hundred and first—that's the way I feel. I think that's the way we all react to the music we make. You can see us draggin' our asses off the tour bus and just sittin' around before a show, but once things start happening, everything changes. It's amazing. Pantera is our lives. It's what transforms us. I love that feeling."

"I honestly don't know what's going to happen with Pantera."

time that evening, they did their best to answer as politely as possible.

Even after nearly 15 years atop the metal meat-grinder, it was abundantly clear that Pantera remained totally infatuated with every aspect of their rock and roll craft. As they toured the nation that summer along with co-headliners, Slayer, Dime, Vinnie, Anselmo and bassist Rex Brown rested comfortably with the knowledge that they were sitting at the very top of their game. With the success of their then-current disc, **Reinventing The Steel**, Pantera had proven that they could go one-on-one with any members of the New Metal army... and emerge victorious. And with the near-sell-out status of their arena tour, these Dallas-based rockers had shown that they still had what it took to attract thousands-upon-thousands of devoted fans to their shows each and every night.

"You know, it's impossible to ever get tired of this," Dime said as he began walking back to the band's pre-show dressing area. "I love the smell of arenas. I love the action that goes on before a show. And, of course, I love it most of all when those lights go down and the music starts. Man, no matter how I may be feeling during the day—tired, a little hung

**PHILIP
ANSELMO**

HIT PARADER

FROM THE HP VAULT

Each month we bring you an incredible feature direct from the voluminous Hit Parader vault—an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous—and in some cases, infamous—stars. So direct from our January, 1994 issue is this “vintage” interview with the inimitable OZZY.

So you really thought Ozzy Osbourne was gonna retire? Hey, we've got some swampland in New Jersey we'd like to sell you...real cheap! By now it's no secret that all the talk of His Ozzness' premature departure from the metal world was just that—talk. Sure, the man did repeatedly say that he had had enough of life in the limelight and that his **No More Tours** world trek would be his last, but then he'd always add the intriguing phrase “as Ozzy Osbourne.” At the time, Ozzy's intentions weren't clear, even to himself. It was true that he had grown tired of the responsibility of keeping a band together and worrying about every facet of an album and tour. He wanted to share that responsibility—or forget about rock and roll until the right opportunity came along. When Ozzy stood on stage with his once-and-future Black Sabbath bandmates—Tony Iommi, Geezer Butler and Bill Ward—in San Diego last November at his “farewell” concert, that opportunity suddenly stared him right in the face.

“I know people don't believe it when I say it was not a long-term plan for me to rejoin Sabbath,” he said. “But the simple fact was that we've all reached a stage of our lives that we enjoy being together. We have a long, shared past and we're mature enough, and clear-headed enough now to enjoy what we've accomplished. There has always been a certain magic when we were all together; sometimes that was tension and sometimes it was craziness, but it was always there.”

Certainly any metal fan worth his weight in guitar picks knows the history of Ozzy Osbourne and Black Sabbath. But here's a brief synopsis: Formed in Birmingham, England in 1970 and taking their name from an old Boris Karloff horror movie, the band quickly established themselves as the heaviest of groups with such classic albums as **Paranoid** and **Master Of Reality**. Internal problems, mostly due to drugs and drink, caused the band to break up in 1979, with Osbourne launching his highly suc-

cessful solo career and Sabbath struggling to regain former glories with a string of vocalists including Ronnie James Dio (twice) and even ex-Deep Purple frontman Ian Gillan. At one point in the mid-'80s, Sabbath was little more than Iommi and a succession of session players, and the band's musical output suffered noticeably. The original Sabbath lineup reformed once in 1983 for a brief appearance at *Live Aid* but continuing bitterness and lingering substance problems derailed any reformation talk at that time.

Finally, however, late last year the timing seemed right. Sabbath, having regained momentum with a major label release, **Dehumanizer**, seemed to be on a roll with Dio back at the vocal helm. Ozzy, enjoying multi-platinum success with **No More Tears**, announced that it was to be his last solo effort. When Dio balked about attending Ozzy's farewell concert (his place on that occasion was taken by former Judas Priest vocalist Rob Halford) the door was suddenly swung wide open for one of the most oft-discussed and anticipated reunions in metal history.

“I'd like a bit of change for every time I've been asked the question about getting back together with Sabbath,” Ozzy said. “At one time it was very annoying to me. I've never hid the fact that when I left I was quite bitter. But over the years I came to realize that it was my fault. My relationship with the members of the band has always been good. Bill has always been one of my closest friends and Geezer has been in my solo band. Now that Tony and I have finally had the chance to talk there are no problems at all. We're all mature enough to see the benefits of this relationship, and still eager enough to know we'll enjoy it.”

For Sabbath the logic behind such a reformation is obvious; while they have enjoyed sporadic success in

recent years, their ability to sell more than 250,000 albums or pack halls bigger than 5,000 people was in the past. Even the addition of Dio, with whom they had recorded two of their finest albums following Osbourne's departure, failed to light any commercial fireworks. For Osbourne, on the other hand, the true motives of this move must be questioned. Coming



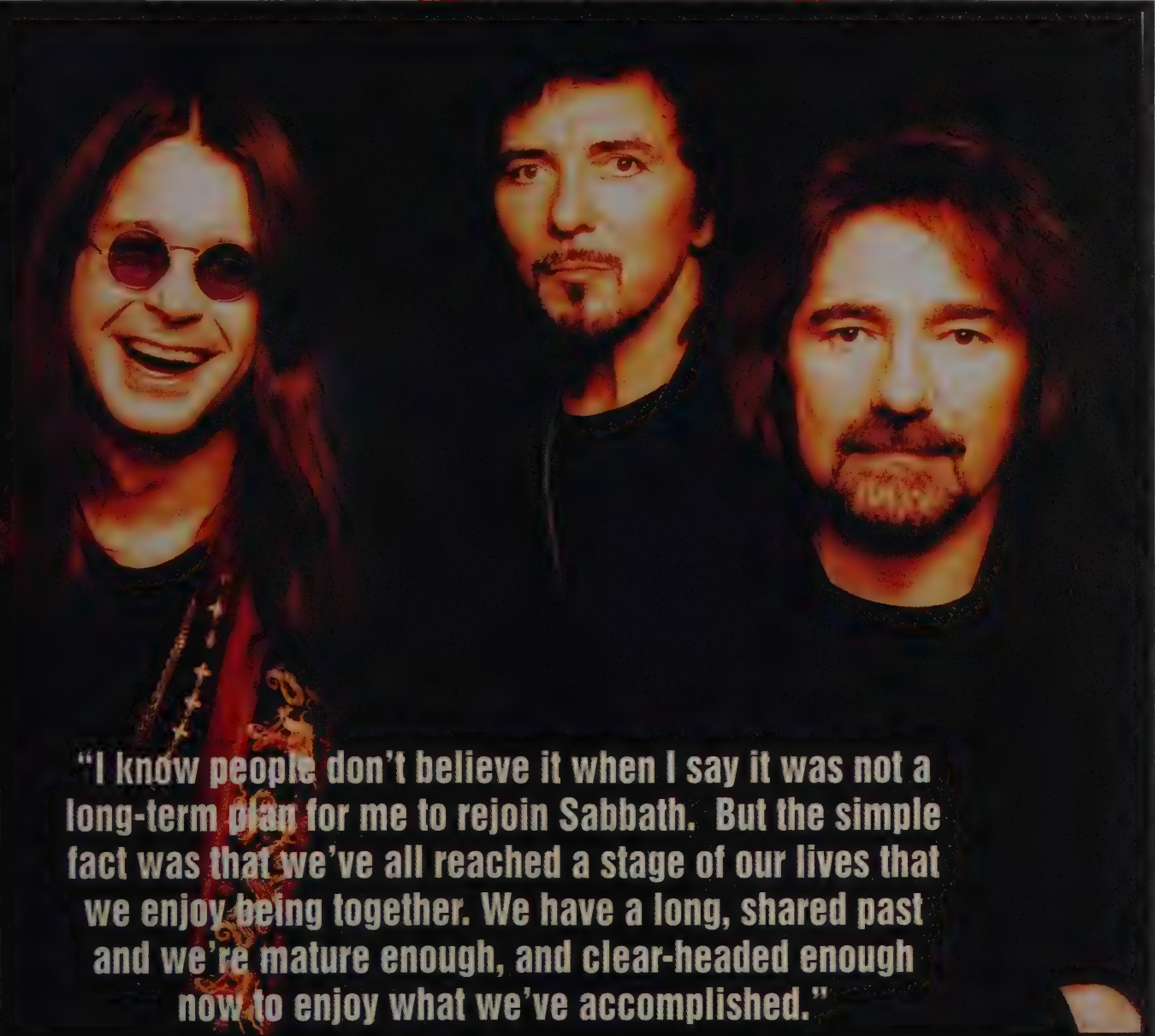
off of one of his most successful albums and tours ever, one must wonder why he would want to do what he always referred to as "taking a step back" by rejoining Sabbath. Can it be true that after almost 25 years atop the rock machine the camaraderie and support provided by three like-minded middle-aged British rockers is what Ozzy needs to keep going? Apparently it is.

"For a long time I felt I had something to prove as a solo performer," he said. "I had to prove that I could

me to do that. The tours won't be as long, and the writing won't be as hard. Tony, Geezer and Bill are there for me, and I'm there for them."

So what can we expect from Black Sabbath- and when? Certainly after his 18 month "farewell" tour, Ozzy needs and wants a long rest. But now, some six months after the tour's completion, he's getting ready to gear up. While he was somewhat reluctant to discuss details, it appears that preliminary writing sessions have already taken place in both England and Los

music industry insiders- is on which record label the band's new release will appear. Ozzy's relationship with a division of the Sony group has lasted for 13 years, while Sabbath had just returned "home" to Warner Bros. (where their original releases with Ozzy first appeared) last year. While such a question might seem inconsequential to some fans, to record industry honchos, the idea of a reformed Black Sabbath- a band capable of potentially selling millions of albums- is something to fight and die for.



"I know people don't believe it when I say it was not a long-term plan for me to rejoin Sabbath. But the simple fact was that we've all reached a stage of our lives that we enjoy being together. We have a long, shared past and we're mature enough, and clear-headed enough now to enjoy what we've accomplished."

stand on my own and be successful. There was also the question of money, because when I was drinking heavily and doing drugs. I pissed so much of it away. Now I'm more confident about myself and much more in control of my life. In a situation like this I feel I won't have to take on quite as much responsibility. I want to spend more time with my family, and this will allow

Angeles, and that the recording of the new Sabbath album should begin by late summer. While the band would probably love to have the disc out in time for Christmas, most likely the record will see the light of day early in 1994.

One question yet to be answered- and of little interest to anyone except the band, their lawyers and a group of

Osbourne only laughs at that notion.

"That's something I'd pay to see," he said. "I know there have been discussions along those lines- and we'll see what happens. I don't think it will be a problem, that's all I can say. I think when you consider the problems we've had to overcome to get this far, that kind of situation isn't going to stand in our way."

LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

THE WISHING WELL THEORY

Quick— what does the Wellwater Conspiracy mean to you? As rock legend has it: Wellwater Conspiracy is Matt Cameron, the long-time drummer of the legendary Soundgarden, and now a current member of Pearl Jam, and John McBain, the original founding guitarist of Monster Magnet, fronts this past-meets-the-present alternative rock band!

PHOTO COURTESY MEGAFORCE



When **Lyrically Speaking** sat down with extraordinary songwriters, Matt and John, we couldn't resist asking them about their self-titled release, songwriting advice, and, of course, the story behind the spine tingling track *Dragonwyck*.

"The lyrics on this record are very much thrown together, and don't follow any real logic, but for *Dragonwyck*, I was trying to get the sense of what a blind person felt walking through a forest," reveals Matt.

He continues, "Well, it's kind of influenced and inspired by early Pink Floyd— the Syd Barrett era. John has been great this time around encouraging me to write the lyrics and do all the vocals. In the past, we have had Eddie Vedder (Pearl Jam), Josh (Queens of the Stone Age), and others doing vocals, but this time, I really put myself out there," explains Matt.

John adds, "The music was a result of a late night recording session with my good friend, Gerry Amandes. I was trying to capture a kind of Piper At The Gates/Queen vibe. I failed miserably, but was still quite happy with the results!"

Okay, Matt, how do you craft a story into lyrical form? "It all comes from the music, and with Wellwater Conspiracy there is no pressure to write a hit song, so it's easier! We can tap into unknown parts of humanity."

"I try to avoid writing too many songs in similar keys," John adds. "Capos makes it possible to play open position chords in different places on the neck. The harmonic frequencies...! Uh oh, tech talk— I'll stop!"

Matt interjects, "Yes, please stop!"

In the songwriting arena, Matt, what would you say your best advice has come from? "Listen to the voices inside your head. Hmmm, I'm not sure who said that!"

Speaking of voices, John recalls, "He who singeth the tune must supplyeth the words. It's been our rule since day one!"

Who can argue with that? Not us. But, we still want to know, what your songwriting process is? "The riff is the cornerstone. No riff = boring," explains John. "So the formula is the following: Intro riff + riff 2 + chorus (repeat), bridge + riff 2 + then modulate full step for solo + final riff."

Wow! That's amazing, however, inspirationally speaking, where do your lyrics derive from, Matt? "That's a tough one. I guess it's just everyday experiences, you know! I pick up phrases here and there, but it's also the music that sets your mind thinking. Certain words just go with certain music. You can't sing rap lyrics and phrases in most of the music we do. Certain chord progressions and riffs lend inspiration."

With inspiration flowing in abundance, what songwriter would you say you're most influenced by, Matt? "I have been fortunate to be in bands and work with the two greatest singers and songwriters ever, those being Chris Cornell (Soundgarden) and Eddie Vedder, so they're an influence and I have tremendous respect for them. It's just so hard to be a singer. It has given me a new perspective and admiration for singers. I have been lucky in that way— to be in bands with great singers!"

So, what comes first lyrics or the music? "The title usually comes last— almost as an afterthought," discloses John.



On a personal note from John, "Stay tuned. Always look both ways before crossing, and don't forget to listen to our latest disc!"

Enough said.

THIS MONTH'S SOUNDTRACK SPOTLIGHT:

THE MATRIX: REVOLUTIONS

THE MATRIX SCORE

Musically speaking, composer, Don Davis returns to score the final installment of **The Matrix** franchise, **The Matrix Revolutions**.

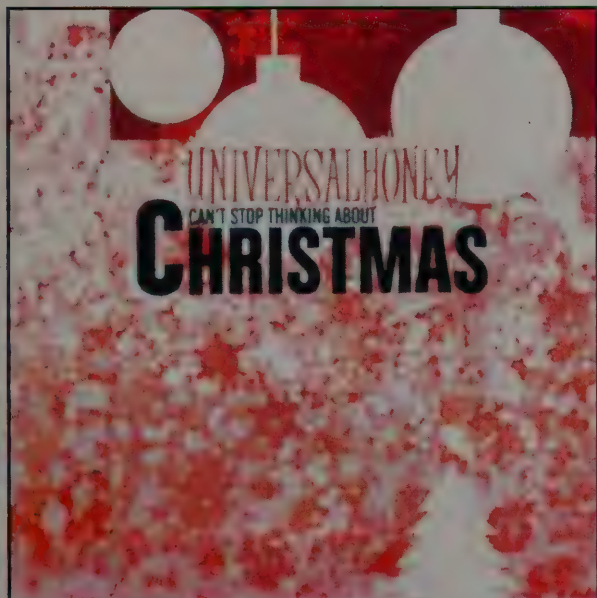
The soundtrack features original songs such as *In My Head* by Pale, which plays in the Merovingian's Hell Club (3:46); two cues that feature Don Davis' collaboration with Juno Reactor; a nine minute end credit re-mix.

As you know, **The Matrix Revolutions** stars Keanu Reeves (Neo), Laurence Fishburne (Morpheus), and Carrie-Anne Moss (Trinity). In this saga, Neo, Morpheus, and Trinity take



on the forceful machines, which have enslaved the entire human race; to save the last real-world city defined by Don Davis' signature Matrix sound, which has set a new standard in post-modern scoring!

CAN'T STOP THINKING ABOUT CHRISTMAS!



With the essence of a spectacular winter wonderland upon us, the editors thought we would mention an equally exciting holiday treat—an album written by fan favorite Leslie Stanwyck and John Sinclair from the band Universal Honey.

This 13-track-all original holiday disc has Leslie's singing on such Honey holiday classics as *Can't Stop Thinking About Christmas*, *Shine A Light On The World*, and *Let Me Be Your Santa Clause*—these Santa tunes will leave even the harshest Grinch-at-heart in a cheerful season mood!

For more information

on the Honey's, please visit them on the web at www.universalhoney.com.

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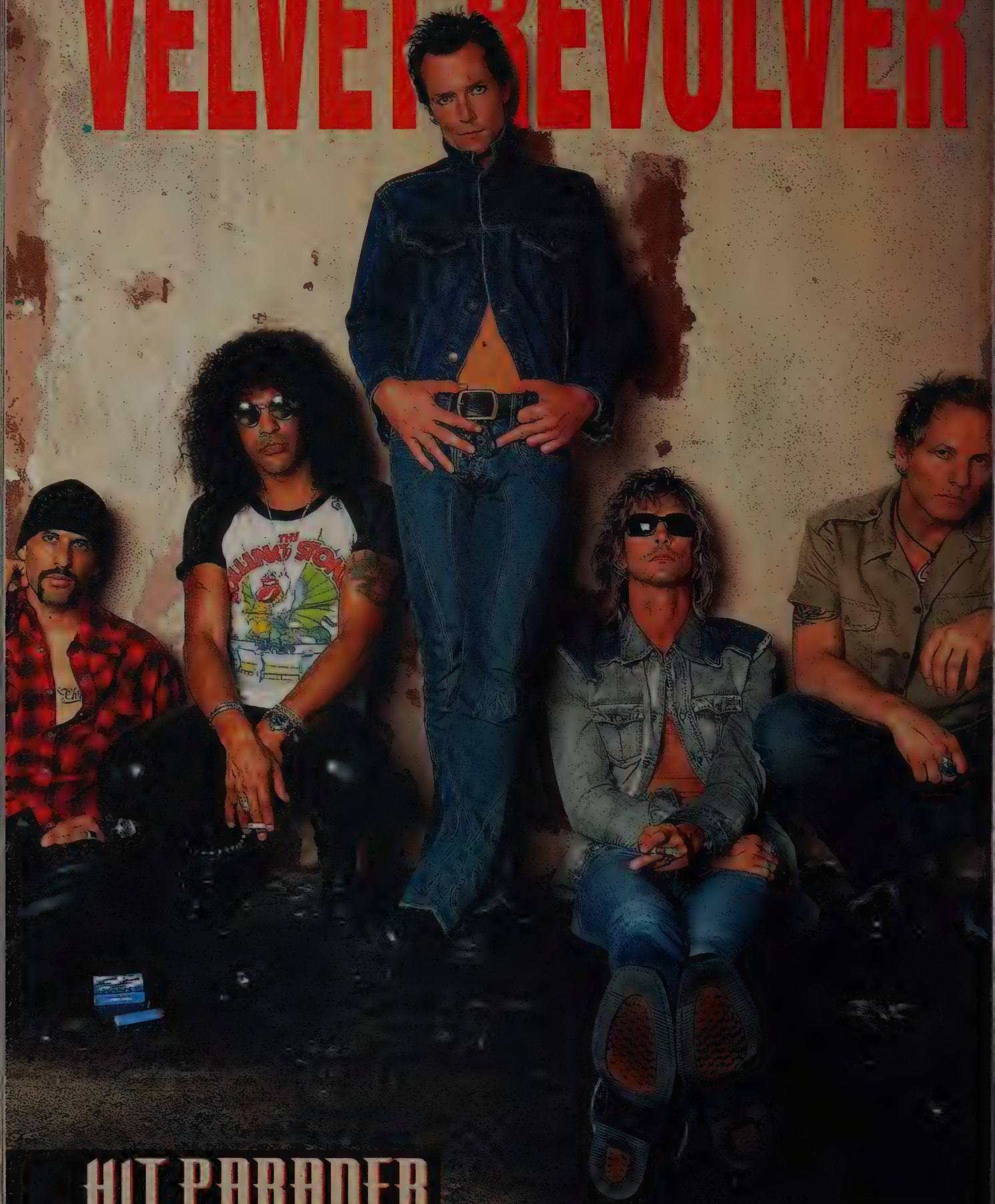
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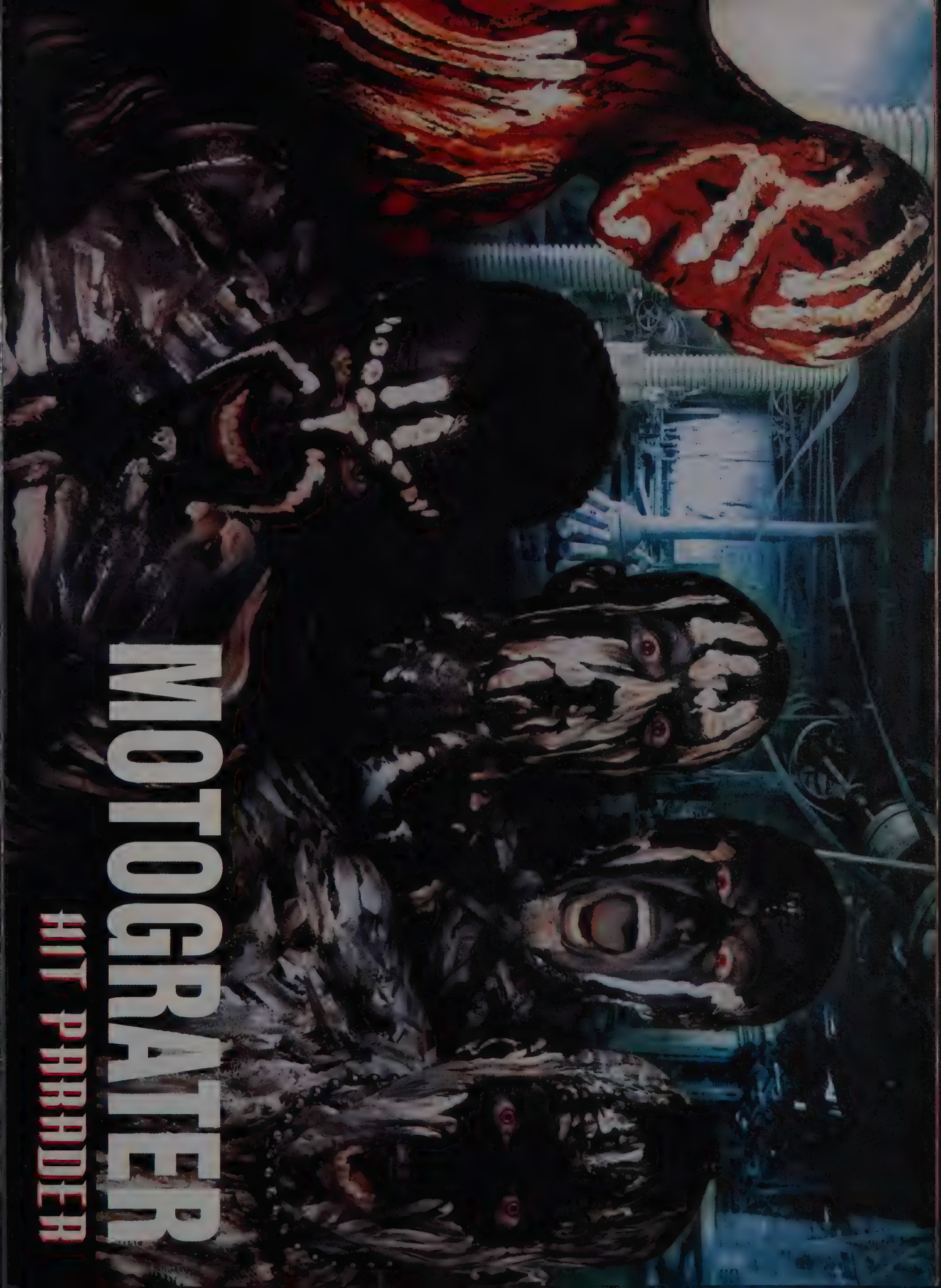
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THE ACTION ZONE

BY CHARLA HUDSON

Snowboarding can be an intense sport and comfort is more than a luxury, it is a must when spending hours on the slopes riding powder. To maximize your snowboarding experience, ThirtyTwo has designed four levels of hi-tech liners. All levels contain foam lining that adds warmth and comfort with a molded heel pad that provides ankle stability and arch support. Comfort and support are great, but what's it all worth if your feet still stink? Well, ThirtyTwo has an answer for foot odor—all their liners receive Agion anti-microbial treatment to eliminate even the worst odor. Now there is something to write home about. Each level of liner has something unique to offer, so choose wisely.

Level 1, 2 and 3 liners are made of dual-density Intuition Ultralon heat moldable foam for superb cushioning. The **Level 4** liner is made with triple-density Intuition Ultralon foam for the maximum cushioning you can get.

Level 1 and 2 liners have built-in lacing systems for improved fit and heel hold. **Levels 1 thru 3** have a split tongue designed for easy access in and out of the boot and to improve the fit over your instep.

Level 2 thru 4 have a Velcro closure at the cuff for added support.

Level 3 and 4 have symmetrical flex stabilizer to support ankles against injury. Also, directional lining for heel lock down.

The **Level 4** liner offers a wrapping tongue to increase power transmission and features a molded foam instep relief overlay to help reduce binding strap pressure.

The Lake Mountain and Fall Creek Jackets are perfectly designed for when you spend your days tearing up the slopes. The inside micro fleece will keep in the warmth while the outer layer's water resistant stretch nylon will keep you dry. Both jackets are great for mobility and comfort. To check out ThirtyTwo's state-of-the-art liners as well as tons of other "must have" apparel, go to www.thirtytwo.com! You'll find great graphics, a ton of info, and the boot shots even rotate!



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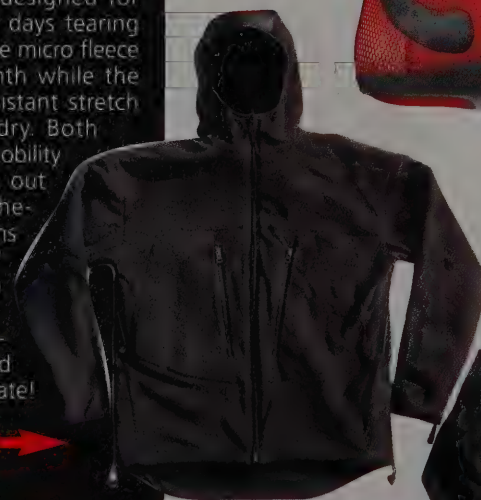
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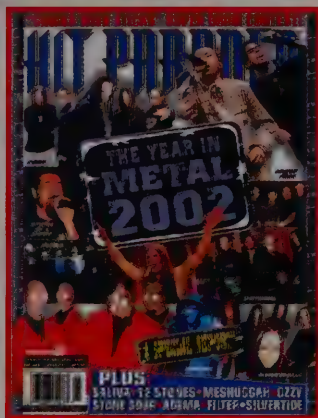
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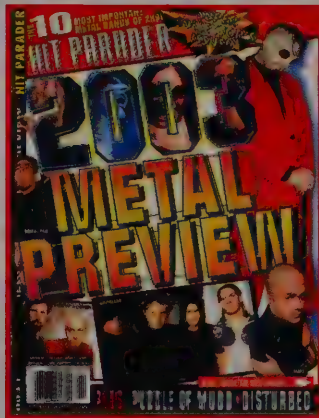
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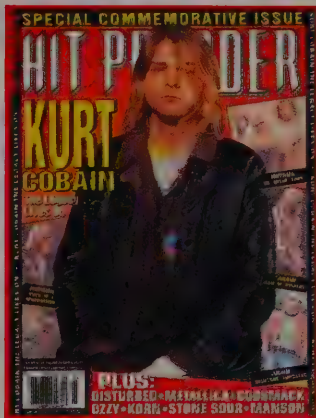
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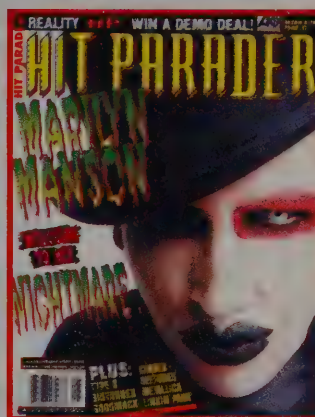
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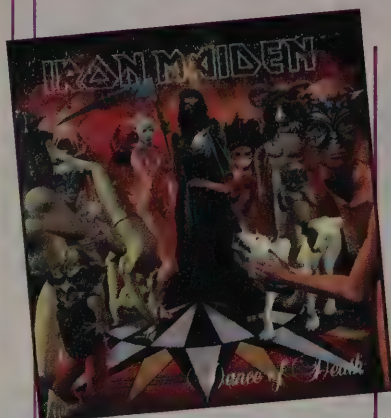
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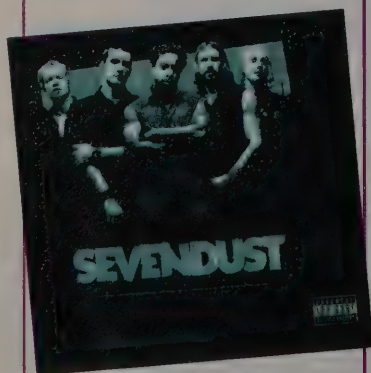
REVIEWS OF THE NEWEST CDs



IRON MAIDEN, *DANCE OF DEATH*

Iron Maiden is stuck in a time warp. But while such a critique might be the Kiss of Death to some bands, to these hallowed heavy metal legends it stands as the ultimate compliment. While countless bands that they've influenced struggle to find their footing in the ever-changing hard rock world, the Maiden Metal Machine continues to charge ahead, issuing salvo after salvo of pure medal-to-the-metal thunder. While their latest, **Dance of Death**, may sound somewhat lacking when compared to some of this unit's classic discs of the '80s, in comparison to a vast majority of contemporary metal fare, it clearly stands apart from the melange. This is music that rocks with power, passion and purpose.

GRADE: A-



SEVENDUST, *SEASONS*

Such big things have been expected from Sevendust over

the last half-decade that it now seems almost impossible for this Atlanta-based unit to meet, let alone exceed, those expectations. Yet on their latest release, **Seasons**, this power-charged quintet manage to show a newfound maturity as well as an unmatched ability to shift gears from full-throttle to laid back... without sacrificing one iota of their hard rocking intensity. With the band's melodies never ringing purer, their musicianship never sounding bolder, and vocalist Lajon Witherspoon never sounding better, perhaps this will be the disc that finally takes the Dust to platinum paradise.

GRADE: B+

STATIC-X, *SHADOW ZONE*

To the eyes and ears of many, Static-X was originally little more than a "gimmick" band based around the up-to-there hair of frontman Wayne Static. The fact of the matter is, however, that on their third disc, **Shadow Zone**, this reformatted unit (where only two original members now remain) have capitalized on their strengths and minimized their weaknesses while creating their best effort yet. With Static now singing more than

growling, and the band's songs taking the proper time to develop and show surprising depth, this represents a major step forward for the X-men.

GRADE: B



P.O.D., *PAYABLE ON DEATH*

When Payable On Death (better known to the masses simply as P.O.D.) first hit the international scene four years ago, their rugged blend of metal, hip-hop and religious piety caught the entire hard rock world off-guard. But now, following a string of hits that have turned this San Diego-based unit into true stars, major things are expected from the band that produced such cultural anthems as *Youth of the Nation* and *Boom*. Unfortunately on their latest, **Payable On Death**,

the band fails to hit the high notes quite as often as on their past efforts—perhaps due to the defection of guitarist/songwriter Marcos earlier this year. Still, this is a solid, satisfying if somewhat unspectacular effort that should at least put a smile on the faces of this unit's loyal Warriors.

GRADE: B-

LO-PRO, *LO-PRO*

You might expect the first band signed to Aaron Lewis' new record label to be a virtual carbon copy of Staind. Well, if that's what you're thinkin', perhaps you'd better think again.

While there may be some superficial similarities between Staind and Lo-Pro (most notably both band's ability to dramatically shift musical gears), for the most part they're as different as two bands can get. Indeed, throughout their self-titled debut effort, the Lo-Pro guys (former members of Godsmack, Amen and Ultraspank) show a marked affinity for creating anthemic rock, the kind that's dependent on heavy guitar licks, rich vocals and powerful melodies for survival. Come to think of it, that's kind'a like what Staind does too, ain't it?

GRADE: B

Sevendust: Men for all seasons.



COMING IN THE **FEBRUARY** ISSUE OF

HIT PARADER

The Holidays are finally over. A new year has begun and a new season of heavy metal mayhem is about to unfold. Can ya feel it? Can ya smell it? Can you hear it? Of course you can... you're a rocker and you live and breath this stuff. Well, we here at **Hit Parader** are right with you, chronicling the latest and greatest in the hard rock world as only we can.

In our February issue, we guarantee that you'll be blown away by our in-

depth coverage of the most exciting happenings in the metal universe. We're venturing into the recording studio with Slipknot to get an exclusive update on their eagerly anticipated new album. We're traveling on the road with Linkin Park, Korn and Sevendust to reveal the secrets behind their runaway success. And we're going behind-the-scenes with A Perfect Circle to

showcase the brilliance of the elusive Maynard James Keenan.

If all that wasn't enough to kick off your musical year in high gear, we're also offering up a heapin' helpin' of our incredible monthly features. You'll get the latest album reviews, special insight into the up-and-coming stars of the rock world, and an intense view of the underground heavy metal scene. Top it all off with our pithy features, incendiary interviews and incredible full-color photos and you've got a package that simply can't be beat!

Hit Parader... still better than a front row seat at the hottest show in town.



indie reviews

the latest in new independant hard rock
rating system: *****awesome *****slamin' ***smokin' **lame *trash

GRIMFIST, *GHOULS OF GRANDEUR*

(Candlelight Records, P.O. Box 41084, Philadelphia, PA 19127; ph: 610-828-8339)

Ghouls of Grandeur is the debut effort by the Norwegian Power Metal unit Grimfist, and from first note to last it is made abundantly clear that this trio means *serious* business. Unfortunately, despite the Grade-A musicianship and above-average song craftsmanship that characterizes this collection, sometimes Grimfist's dour determination is a little hard to take. Indeed, at times this comes across as almost a parody of every Death Metal cliché that one can imagine. But then, who ever said that any brand of metal was to be judged on its inherent originality? For what it is, this is a solid collection of head-bashing Dark Metal, and if that's your thing, you could do a lot worse than Grimfist.

RATING: ***

DOPE, *GROUP THERAPY*

(Recon Records, 231 West 29th St., New York, NY 10001; ph: 212-760-2515)

Dope cut their rock and roll teeth with two major label discs that proved this new York-based unit to be one of the more compelling attractions on the contemporary metal scene. Yet, despite their best efforts, with the release of their third disc, **Group Therapy**, Edsel Dope and his boys find themselves lighting up the indie world, and doing it in fine metallic fettle. Mixing a commercially-accessible



song format with an uncompromising musical crunch, this quartet (featuring the guitarist simply known as Virus) manage to prove that despite any apparent setbacks that have come their way in recent years, they remain strong contenders in the New Metal sweepstakes.

RATING: ****

ZYKLON, *AEON*

(Candlelight Records, P.O. Box 41084, Philadelphia, PA 19127; ph: 610-828-8339)

We seem to be focused on bands from Scandinavia this month... and we haven't even pulled out our traditional Poison Pen with which to savage such acts for their single minded metallic drive. Well, much against our better instincts, we'll once again take a "pass" on taking the negative route by stating that Norwegian Power Metallers Zyklon have created a compelling collection of guitar-driven angst. On their second release, **Aeon**, this quartet create a cold, heartless almost bitter sound, one fueled by their relentless rhythmic thunder and guttural vocal attack. Certainly not for the faint-of-heart, Zyklon should find themselves warmly embraced by metal-mad fans around the globe.

RATING: ***

NORTHER, *MIRROR OF MADNESS*

(Century Media, 2323 W. El Segundo Blvd., Hawthorne, CA 90250; ph: 323-418-1400)

Somehow the mere concept of "melodic thrash" has not set particularly well on our musical palate.



But, make no mistake about it, the Finnish band Norther manage to pull off this difficult dichotomy with significant style and apparent ease throughout their latest release, **Mirror of Madness**. Just when you think these guys are gonna go straight over-the-top with their manic riffing and soul-scorching attack, they manage to inject their sound with a melody that instantly grabs your attention. While on occasion this stark contrast can prove somewhat unsettling to the listener, for the most part this quintet manage to present their unusual style with unerring accuracy.

RATING: ****

SULACO, SULACO

(Relapse Records, P.O. Box 2060, Upper Darby, PA 19082; phone: 610-734-3717)

In these seen-it-all, heard-it-all, done-it-all times, you've got to tip your sombrero to any band willing to lay it on the line in their quest to create something a little different. And as shown throughout their self-titled debut EP, **Sulaco**, this is one unit not held back by the bars of metal convention. Mixing together elements of art-rock, techno-metal and pure, guitar-driven power, on the four diverse tracks contained on this disc Sulaco show they're a band determined to do things their own way. While they may occasionally begin to drown in their own creative excess, for the vast majority of the time they manage to hold things together exceedingly well.

RATING: ***

MISERY INDEX, RETALIATE

(Nuclear Blast, 2323 W. El Segundo Blvd., Hawthorne, CA 90250; ph: 323-418-0118)

Featuring former members of such noteworthy units as M.O.D., Fear of God and Dying Fetus, this Baltimore-based band Misery Index has their sights set on Big Things. And with their sophomore disc, **Retaliate**, this unit may just be armed with enough potent metal ammunition to make some significant inroads in their battle for world-wide recognition. Oh sure, there's nothing new under the sun contained in this blow-the-walls-out set, but this trio bring such conviction and purpose to their noble quest that any such details are made moot and frivolous under the band's sweltering, non-stop attack.

RATING: ***

SIX FEET UNDER, BRINGER OF BLOOD

(Metal Blade, 2828 Cochran St., Simi Valley, CA 93065; phone: 805-522-9380)

Ever since they first emerged on the metal scene back in 1996, Six Feet Under have been continually hailed as one of the most talented, tormented and terrorizing bands in the hard rock world. Their latest release, **Bringer of Blood**, will do nothing to tarnish that reputation, and it may in fact help launch this super-aggressive act to the very pinnacle of the "underground" metal world. Designed to "rip your face off", this disc never fails to deliver the goods, often producing a terror-ific sound designed expressly to both drive parents crazy and nosy neighbors to distraction.

RATING: ****



TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY RENEE DAIGLE

MY NHL!

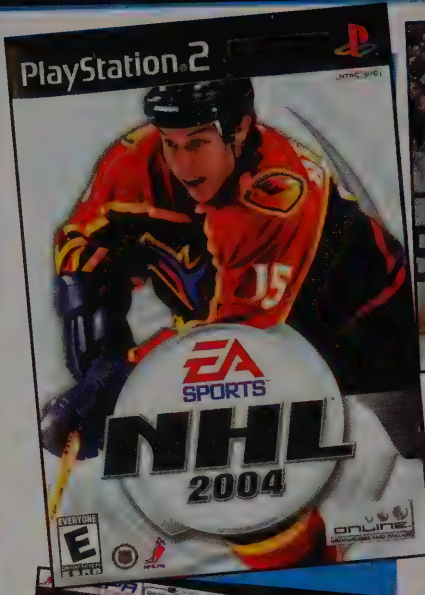
The skates have been laced to the player's satisfaction, the straps on their helmets have been fastened, and their jersey has been tied down... hmmm... sounds like hockey season, so let the games begin!

With that being said, thanks to **EA Sports**, hockey will never be played the same way on the small screen again! **NHL 2004** has taken this game to a brand new level, which adds a new fight system, new hitting animations, and complete right analog stick control with improved decking and hitting, which makes this video game the most physical hockey to date!

This is the part where we cut right to the chase, so we can check out these awesome

Key Features:

Right Analog Hit Stick: Any hockey aficionado will enjoy taking over these controls and put the physical part of this game to the test! **EA Sports** has improved its freestyle decking system, which allows the gamer to



easily make those cool moves—which means more scoring chances for their team!

Drop the Gloves: The most realistic and exciting hockey fight engine on the market uses an authentic fight system that stems from grappling rather than simple button-mashing boxing. Intuitive controls feature much more depth and strategy, and even goalies can drop the gloves and get in on the action!

New Hitting Animations: Tons of new body checks motions captured from even more angles for added realism—including explosive player collisions!

With the audio improvement, play-by-play announcer, Jim Hughson adds a more authentic style to the game, so does the online competitions (now available for PS2 and PC-CD gamers, you too can chat online and challenge someone across the Atlantic to the game of hockey!), along with the more realistic style presentations still makes this the coolest game on earth!

THE ULTIMATE PRIZE

"The sheer joy of winning, raising the Cup, that's the only reason you play. I did it for the nine-year-old kid in me, and the kid in all of these wonderful Detroit fans, who have waited so long for this," says Steve Yzerman, Red



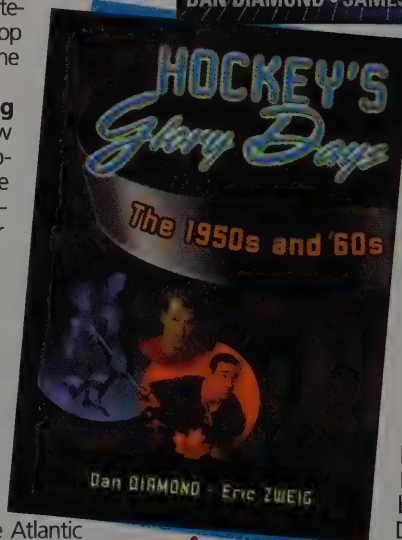
Wings captain, 1997 in an excerpt taken from **The Ultimate Prize: The Stanley Cup** book.

Hockey's highest honor's namesake, Lord

THE ULTIMATE PRIZE THE STANLEY CUP



DAN DIAMOND • JAMES DUPLACEY • ERIC ZWEIG



Frederick Arthur Stanley, had a passion for hockey, and the Cup was his gift to the game.

As you can see from television and the sport's pages, there is no greater reward in hockey than winning the Stanley Cup!

The Ultimate Prize Reveals Riveting Details About the Most Coveted Trophy in Hockey, (published by **Andrews McMeel Publishing**), was written by Dan Diamond, James Duplacey, and Eric Zweig.

In this book, they tell the story of this coveted award in photographs, team statistics, coaches, and players. Plus, the evolution of the game is chronicled, details of the athletes and their adventures and misadventures of the recipients of this award, and much, much more!

The editors at **Hit Parader** agree that this book is a must read for any hockey aficionado!

HOCKEY'S GLORY DAYS: THE 1950s AND '60s

Hockey fans and sports enthusiasts can now relieve these electrifying decades in **Hockey's Glory Days: The 1950s and '60s** (Andres McMeel Publishing), written by Dan Diamond and Eric Zweig.

Hockey's Glory Days spans over 20 years of player, team, and game history. Read how these extraordinary players revolutionized the sport.

Also this book offers player stats, trivia, and memorable moments on the ice from 1949 to 1969.

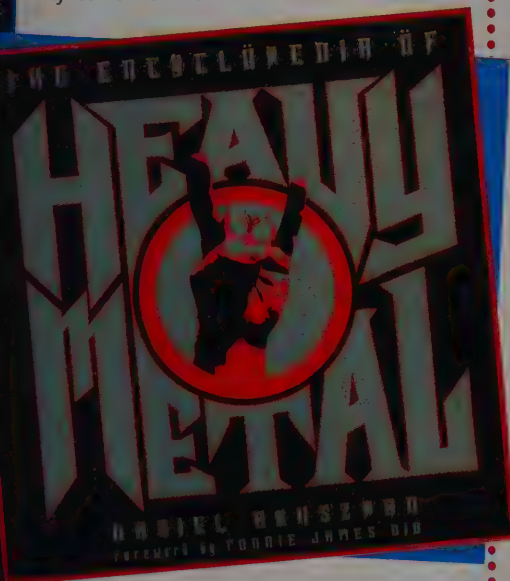
And, if that's enough hockey excitement, the National Hockey League celebrates its 86th anniversary by commemorating the era that transformed this sport we wholeheartedly love!

THE HEAVY METAL ENCYCLOPEDIA

The Encyclopedia of Heavy Metal is an illustrated encyclopedia dedicated to the music that has inspired millions to pick up electric guitars and crank up the amplifier volume to eleven!

Ronnie James Dio wrote the foreword, and Daniel Bukszan penned this informative book, (Sterling Publishing Co., Inc.), which includes (just to name a few!) such influential bands as Led Zeppelin, Kiss, Aerosmith, Slipknot, and Limp Bizkit.

Bukszan's chronicles the rise from obscurity to fame with



200 of the most significant heavy metal bands we have been blessed to welcome into our CD players!

This book also offers the music buff vital band stats, including members and their tenure as well as their career history, and discography.

Plus, if that's not enough, Bukszan also includes sidebars that offer insight into the many facets of the heavy metal culture: band rivalries, fashion trends, and much more!

So, what are you waiting for? **The Encyclopedia of Heavy Metal** is available in bookstores across the country!



PAYABLE ON DEATH

What do these words have in common: groundbreaking, amazing, and incredible? Give up? It's describing the latest disc from P.O.D., **Payable on Death**, which offers PS2 gamers a special exclusive bonus feature!

This videogame track from the critically acclaimed PS2 music game title, **Amplitude**, features a newly recorded, non-album P.O.D. track, *Space*.



"Payable On Death is our best record ever, and with the PlayStation 2 game, the art cards, and all the other things we're doing, our fans will get something big... something never done before in music."

In this limited edition disc also features a 50-minute behind-the-scenes documentary, *Inside P.O.D. Culture*, and a look at the artist, Daniel Martin Diaz, who created the paintings and sketches for the **Payable On Death** album packaging.

"This idea came out of us wanting to do everything possible to give back to our fans," explains lead singer, Sonny. "We've been working for most of the year to release a fully payable

video game with our record. We were fortunate that Atlantic and Sony were willing to take this risk with us—especially keeping all of this under 20 bucks!"

In conclusion, Sonny adds, "**Payable On Death** is our best record ever, and with the **PlayStation 2** game, the art cards, and all the other things we're doing, our fans will get something big... something never done before in music."

TECH TALK WITH...

PUDDLE OF MUDD

BY RYAN ABRAHAM

Wes Scantlin still can't get used to the fact that seemingly just as many people want to discuss his hair as his music. The mere notion brings a sly smile to the handsome mug of Puddle of Mudd's vocalist/guitarist. But it's rather difficult to tell whether this Kansas City native is more amused or annoyed by the concept that his blond good looks have generated as much attention in certain circles as the emotive brand of pop/metal that his band creates. But when you've spent most of the last two years covering your cranium with a wool cap (with just the long, golden ends trailing out), it's painfully obvious that certain follicular questions will eventually develop.

"A lot of people wondered if I was going bald under there," a laughing Scantlin said. "They figure a guy who wore a cap or hat in all the photo shoots and in the early videos had to have something strange going on up there. Well, as you can see, there's nothing much to discuss. It's just a normal head of fairly healthy hair. Hopefully this time around there will be less focus on what we're wearing, and more focus on what we're playing."

Judging by the kind of response already afforded Puddle of Mudd's sophomore effort, **Life on Display**, it seems a virtual certainty that at least a *little* more focus will be placed on the band's music this time around. Of course, with PoM's debut disc, **Come Clean**, having sold more than two million copies, and their videos ranking as MTV staples, it would be somewhat difficult for a great deal more attention be paid to the musical musings of Scantlin and his bandmates, guitarist Paul Phillips, bassist Doug Ardito and drummer Greg Upchurch. The fact of the matter is that this Midwestern unit proved to be one of the break-out success stories of 2002, and now with their second disc racing up the charts, it seems as if that initial acclaim has only served as a stepping stone for this ever-ambitious unit.

"When we started work on this album, we knew that we wanted to take what we had done the first time around and just magnify upon it," Scantlin said. "I don't think you're ever really prepared to have the kind of success we had right from the start. But this time, we won't be surprised by *anything*. If everyone loves the songs, then we'll just pick up from where we left off. If they don't... well, to be honest, I don't even want to think about that."

With **Life On Display** emerging nearly six months after it was originally intended to hit record store shelves, the warm response the disc has received from both fans and the media has been a welcome relief to the Mudd men. With almost as much speculation centering around the possible reasons for that delay as around what truly was hidden under Scantlin's hair-covering cap, the disc's quick chart ascension has quieted industry speculation from earlier this year that the band "had run into recording trouble," or that Scantlin had "run out of ideas." Nothing, in fact, could have been more removed from the truth. Yes, the disc was delayed—but for what appear to be a variety of good reasons.

"We didn't see any need to rush," Scantlin said. "It's really that simple. We wanted to make this a heavier, more intense album, and that took a little extra work. Could we have put the album out back in March? Sure. We had enough songs recorded. But is it a better record for having waited a few extra months? I feel very confident when I say the answer to that one is YES."

With two successful albums under their belts,

and a sold-out world tour underway, it seems very logical to say that the next year promises to be a time of thrills, chills and maybe even occasional spills for the members of Puddle of Mudd. Being one of the few New Metal acts to have been able to maintain a high level of success over consecutive albums (only Linkin Park, Godsmack and Staind come to mind as other examples of this phenomenon), this foursome have seen their career shoot through the contemporary music stratosphere, moving them from the ranks of the "unknowns" to "world-wide sensations" in an amazingly short time. Thanks to initial help from their mentor, Limp Bizkit's ever-clever Fred Durst, and PoM's unique ability to draw every-last-drop of emotional residue out of each melody they write and each word they sing, it now seems like this hard rocking unit is one the verge of making an even greater impact on the entire contemporary music universe.

"It's been very interesting to see and hear that way things have changed for us over the last few months," Scantlin said. "At first, right before the new album came out, we'd get a lot of people who only wanted to hear the stuff they were familiar with, like *Blurry* and *Control*. Then, as the weeks passed by and the fans got more familiar with the new things, those songs would start getting the best response of the night. That was an incredible feeling. I'm very thankful to the fans because of that."

In truth, things haven't always gone quite so smoothly for Puddle of Mudd. Indeed, even after their double-barreled album success, more than a few critics have continued to try to dismiss the band as some sort of post-grunge "throwbacks" or pin-up metal shooting stars. While he can now laugh at any and all such notions, Scantlin also states that he has been far from unaware of every pointed barb hurled in Puddle of Mudd's direction. They may have stung when the band was struggling to gain their initial foothold on the hard rock playing field, but as the unit's notoriety began to increase, the vocalist started to realize the truth behind the age-old adage that "there's no such thing as bad press."

"You reach a point where you see that as long as people are talking about you, and as long as they spell your name right, things aren't too bad," he said. "It really doesn't matter what people say about us. As long as they're listening to the music and as long as most of them are liking it, we really have no complaints. I guess it's one of those rock and roll facts of life; the media is going to always try to build you up and then tear you down. Or they're going to try and lay some sort of "tag" on you so that you can be more easily categorized. None of that bothers me at all."

**"When
you're
in a bad
situation,
people try
to give you
advice."**

PUDDLE OF MUDD



HIT PARADER

INSTRUMENTALLY SPEAKING *A GUIDE TO THE LATEST GEAR*

WRITTEN BY MICHAEL SHORE, COMPILED BY ILKO NECHEV

YAMAHA EZ-AG

When is a guitar not a guitar? When — like the Yamaha EZ-AG — it's literally got no strings attached? That's a question that was first being asked a couple of years back, when Yamaha introduced the EZ-AG's predecessor, the EZ-EG. The EG stood for "electric guitar" and the AG is for "acoustic guitar," and yes, both of them look and sound like guitars but neither of them have any strings. Like the EG, the EZ-AG combines high-tech teaching tools that could only be possible in the age of digital sampling, with the sheer kick of an ultra-high-end toy — offering, in Yamaha's own words, "all the fun and excitement of an acoustic guitar without the sore fingers, broken strings, poor tuning and tedious exercises." Jealous guitarists who endured all four of those all-too-familiar bumps in the guitar-playing road might understandably think the AG stands for AGgravating — but their grumblings would be drowned out by the sound of enough EZ-EGs being played to bring the EZ-AG to market.

Like its "electric" older brother, the EZ-AG teaches with 12 lighted frets instead of strings, and a self-contained speaker. The lights show beginners the actual hand positions for chords, and for six "strings" to be strummed or finger-picked. Its onboard selection of songs to be diagrammed can be expanded via the world wide web — songs can be downloaded into the guitar's Flash ROM via MIDI in/out and a computer connection. It works in three selectable modes: Strumming Practice for the right hand, with chords changing automatically as you practice strumming; Chord Training for the left hand, where you follow the changing chord positions as the "guitar" "strums" itself; and Full Play, which lights up the frets for chord changes while you play. There are volume, tempo and balance controls, options for standard and open tuning, even an electronic capo for pitch adjustment; and while it is primarily aimed at producing the sounds of an acoustic guitar when "played," it can also produce realistic bass guitar, banjo, piano and other sounds through its built-in speaker.

The EZ-AG can plug into a standard guitar amp, or you can use its headphone jack for private lessons. It operates on six AA batteries and includes power adapter, pick and strap. List price \$399.95. It's probably more likely that it will enable people to "learn guitar at the speed of light" than that it'll mean "lights out" for actual guitars with real strings...but in any case, it's a cool way to get started. For more info write Yamaha Corp. of America, Pro Audio & Combo Division, Portable Keyboards, P.O. Box 6600, Buena Park, CA 90622, or on the internet visit www.yamaha.com <<http://www.yamaha.com>>.



AKG

AKG promises the biggest breakthrough in microphone technology in 20 years with its new TriPower Series mics: wired or wireless operation with the same microphone, for complete freedom of choice for musicians and engineers. The three mics in question are the D3700M (a dynamic cardioid model), the D3800M (a dynamic supercardioid), and the C5900M (a condenser supercardioid). The first two use AKG's patented Varimotion System which lets the transducer's response be fine-tuned as the diaphragm is molded. The top-of-the-line C5900M features excellent articulation but without the "reach" that causes audio problems in concert. They come with rugged, wind-noise-resistant spring-steel wire-mesh caps with integrated foam screens, and ergonomic triangular handles that look cool and are comfy to hold, too. The D3700M lists for \$195 (\$210 with switch), the D3800M for \$252 (\$266 with switch), and the C5900M for \$398. For more info go online to www.akg.com <<http://www.akg.com>>.



IBANEZ JAM-PACKS

Ibanez has updated and improved its acoustic Jam-Packs, which are still among the best deals around for beginning guitarists — and a worthy traditionalist counterpart to the Yamaha EZ-AG featured in this month's column. All Jam-Packs include a gloss-finished acoustic dearnought guitar with actual strings, a padded gig bag, electronic chromatic tuner, beginner instructional DVD, strap and picks, plus chord chart and accessories pack. The DVD, replacing a VHS instructional tape, is one of the updates, along with die-cast tuners on all guitars. Also new is the Jam-Pack Jolt package which features an acoustic-electric guitar and 10-watt IBZ10A acoustic amp, the whole package listing for \$449.99. The straight-up acoustic Jam-Packs, available in natural or black finish, list for \$339.99. For more info visit www.ibanez.com <<http://www.ibanez.com>> on the internet.



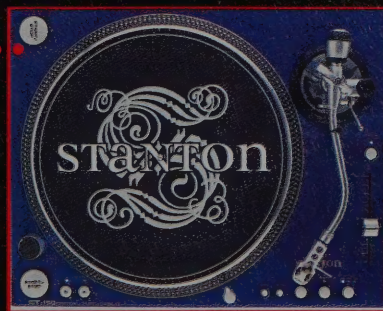
DIGITECH GUITAR PROCESSOR

DigiTech's RPx400 Modeling Guitar Processor doesn't strut down runways in lingerie with a cold-eyed pout on its face — though it does go out with rock stars...on tour, that is. And in the studio. "Modeling" in this case means replicating the sounds of various guitar pickups, amps and cabinets, as well as a staggering variety of distortion, delay, reverb and other effects. And the RPx400 is designed for the performing guitarist who also plans to record: along with its broad range of effects, it's the first such unit with a USB port that streams 24-bit audio to and from computer recording systems to let primary recording be controlled by the processor's foot pedals. It ships with ProTracks professional multi-track recording computer software for Windows. The interface simultaneously streams four processed or unprocessed guitar, mic or line-level signals to the recording computer, while receiving a stereo mix back from the computer; with a custom software interface, its pedals can execute record, play, stop and other commands while your hands are free to concentrate on playing. And on top of all that it also has 40 new Artist Preset effects designed by top performing and recording guitarists. All for \$299.95. For more info visit www.digitech.com <<http://www.digitech.com>> on the internet.



STANTON TURNTABLES

Stanton's new ST-150 and STR8-150 Turntables are "no-nonsense" decks with everything a post-rap/metal designated-scratcher needs: durable shock-mounted construction that minimizes feedback, industry-leading direct-drive torque (up to 4.5 Kgf-cm), ultra-stable platters and tone-arms, and features like Key Correction, Reverse, start and brake speed adjustment to customize feel, pitch correction up to 50%, quartz lock, three speeds (33, 45 and 78) for compatibility with all kinds of vinyl, and S/PDIF digital outputs. The ST-150 has a standard S-shaped tone-arm, the STR8-150 has a skip-proof straight arm. Of course, music lovers should know that there are also turntables out there designed just to play back music in ultra-high fidelity, and that with properly maintained vinyl on a good stereo system LPs can sound at LEAST as good as CDs...but that's a whole other story. To find out more on these kind of turntables, write Stanton Magnetics, 3000 SW 42nd St., Hollywood, FL 33312, or go online to www.stantondj.com <<http://www.stantondj.com>>.



INSTRUMENTALLY SPEAKING

DRUM

BEAT

Tama

Tama's limited edition MonoPly wood snare drums offer unique, amazing tone and beautiful looks with one single continuous 3-mm sheet of walnut or oak wood rolled into a resonant 9 mm shell and fitted with 10-lug cherry wood hoops. Walnut and oak themselves have tonal characters quite distinct from standard woods like maple and birch, not to mention metal; the MonoPly construction and cherry hoops add to the dramatic difference. So far MonoPly snares are available only in 14" by 5" shells. The walnut, model SWN655CMDC, lists for \$529.99, and the oak, model SOK655CMAM, for \$499.99. The cherry wood hoops are also available separately for 14" 10-lug snares, at \$50 apiece. For more info go online to www.tama.com <<http://www.tama.com>>.



Paiste

Speaking of unusual snare-shell construction...Paiste is usually known for making some of the world's best and most popular cymbals - but they also work with renowned drum-maker Jeff



Ocheltree to fashion state-of-the-art snares with shells made from their recycled cymbal. Environmentally friendly and creative - way to go! Having already brought us the "Spirit of 2002" snare drum made from Paiste's hardest-rocking alloy,

there is now the "S-Bronze" snare made from Paiste's Signature bronze, which has a more refined character than 2002. The hand-crafted drums have seamless cast bronze shells, in 13" by 4" and 14" by 5.5" sizes, with gold-plated die-cast hoops, polished-brass hand-machined lugs, and top-notch snare wires and releases. For more info visit www.paiste.com.

Pearl's Export Series

Finally, happy birthday to Pearl's Export Series drum kits, which celebrate 20 years of offering high quality and low prices with limited edition kits sporting cool black hardware. EX kits have two highly durable covered finishes, Red Wine and shimmering Black, and the EXL kits have two high-gloss lacquer fade finishes, Cobalt and Amber. For more info hit the web at www.pearl.com.



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DRUM TECH,
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SHANNON'S ROY HAYNES
COPPER SEQ.
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SHANNON'S ABSOLUTE
BIRCH KIT

SHANNON'S FLYING
DRAGON DOUBLE
CHAIN PEDALS



GODSMACK'S CHOICE

SULLY,
LEAD SINGER AND
DRUMMER, GODSMACK

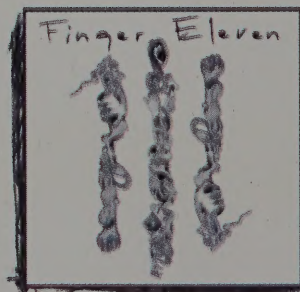
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**LIMITED EDITION
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